VOGUE

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APR 8 1930
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MARMON

Since the early days of the motor car, Marmon has meant progressive thinking ✧ ✧ ✧ Never has that been more conclusively demonstrated than today ✧ ✧ ✧ Nearly four years ago, in the heyday of the Six, Marmon turned decisively to the straight-eight ✧ ✧ ✧ Improved and simplified it ✧ ✧ ✧ Added modern meaning, modern looks, modern comfort ✧ ✧ ✧ Built into it Marmon individuality of style ✧ ✧ ✧ Now there are four great Marmon Straight-Eights in four great price fields—the Big Eight, the "Eight-79", the "Eight-69", and the Marmon-Roosevelt ✧ ✧ ✧ Each an automobile for those

who insist their cars must look as well as travel

in the modern manner ✧ ✧ ✧ Marmon Motor Car Company, Indianapolis

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

DIAMOND WATCHES

The Range of Choice
Is Extensive

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

VOGUE
April 12th, 1930

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Vol. 75,
Whole No.

VOGUE
Vol. 75.
Whole No.

APRIL

PHILADELPHIA

BONWIT TELLER

FIFTH AVENUE AT 38TH STREET

NEW YORK

PARIS LONDON

THAT UNUSUAL WRAP EVERY SMART PERSON WANTS IS USUALLY FOUND IN OUR COLLECTIONS

Left . . . Copy of Lelong's transparent velvet wrap for women . . 195.00

Right . . . Copy of Paquin's sleeveless wrap of panne-velvet, with sable dyed flying squirrel 265.00

Women's Wraps . . Second Floor Misses' Wraps . . Third Floor

Bois Dormant

"ENCHANTED WOODLAND"

Its irresistible fragrance will endure long after memory of its application has departed... bewitching, charming. Priced at $5, $9 and $16 the flacon. Face Powder, $1. And for the convenience of Madame, Houbigant introduces Bois Dormant in the purse size flacon at $1.

HOUBIGANT

PARIS

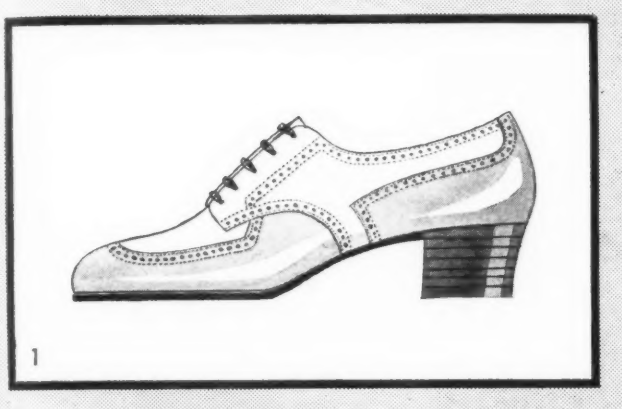
For the sub-deb
For sports wear

8.50

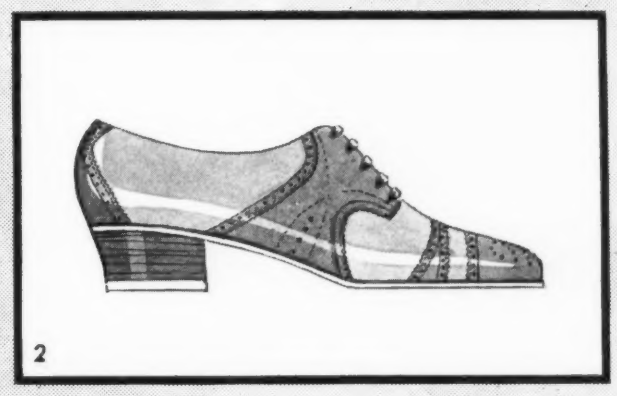
For women who
prefer low heels

BEST'S *SUB-DEB FOOTWEAR

reg. applied for


1

1—Moccasin oxford in two shades of tan calf, or in white buck with brown calf trimming. 8.50

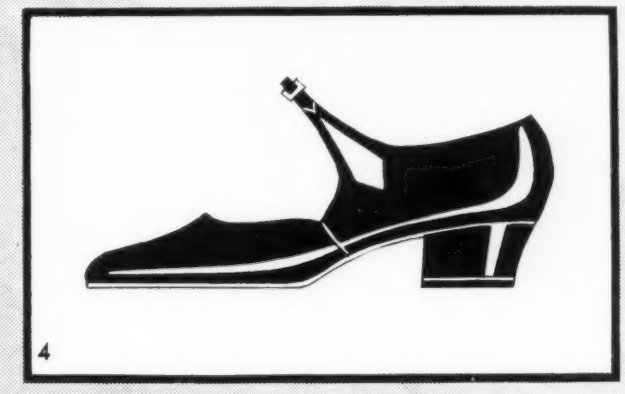

2

2—Golf shoe in white buckskin or natural elk with brown calf trim, rubber heel. 8.50

3

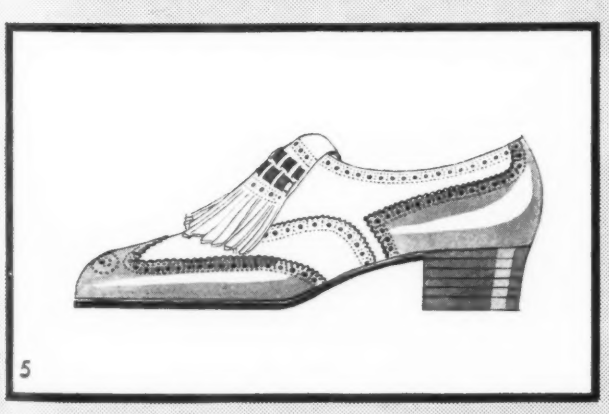
3—One strap patent leather pump. Also in beige, tan, new blue, or white kid. 8.50

4—Patent leather pump with buckle strap. Also beige, tan, or white kidskin. 8.50


4

5—Scotch tongue oxford in tan calf with brown trimming, or white buck with black calf. 8.50

6—Ghillie oxford in brown suede with calf trimming, or tan calf, or white buck with brown. 8.50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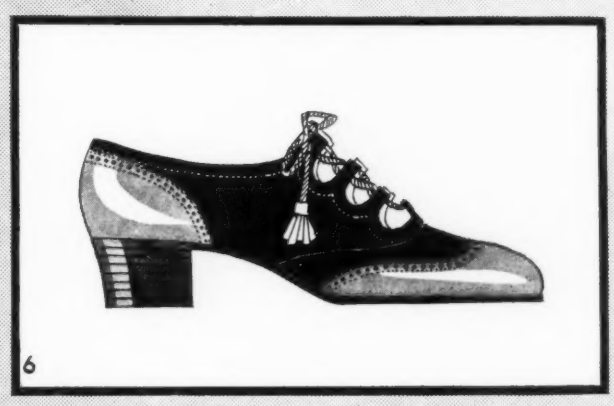
SIZES
2½ TO 8

WIDTHS
AA TO C


6

MAIL ORDERS FILLED. BEST & CO. FIFTH AVENUE. NEW YORK

Created from the BEAUTY ESSENCES

of rare and costly herbs . . . by

FRANCES DENNEY

to meet the specific beauty problems of modern women

FRANCES DENNEY was one of the first of the great skin specialists to recognize the need for specific preparations to meet the specific beauty problems of modern women.

MISS DENNEY'S researches led her into the realm of herbal extractions — known for centuries to contain essences of great value in treatments of the skin. And from these rare and costly beauty essences, MISS DENNEY created her wonderful new Herbal Preparations.

MISS DENNEY'S Herbal Preparations also include Herbal Astringent Cream, $2.50; Herbal Skin Tonic, for freshening and invigorating the skin, $1 and $2; Herbal Oil Blend, for very dry skin, $5; Herbal Circulation Mixture, for brightening dull, sallow skin, $3 and $5; and Herbal Cleansing Meal, $1.50.

These — and the numerous other preparations of FRANCES DENNEY — are available through selected stores in each city. If you will write to MISS DENNEY in Philadelphia, she will be happy to send you additional information about her methods and treatments.

DENNEY & DENNEY: PHILADELPHIA—NEW YORK—PARIS

HERBAL CLEANSING CREAM

This remarkable new cleansing cream — blended with a rare and precious herbal extraction — is inexpressibly soft and doubly penetrating. It melts quickly with the warmth of the skin, penetrates the pores and gently removes all powder, dust, rouge and impurities. It is so mild that it can be used on the most sensitive skin — and it is easily removed with cleansing tissues.

$1, $2, $3.50, $6

HERBAL TEXTURE LOTION

Unlike any other preparation ever presented for the care of the skin. It is a thorough liquid cleanser—also wonderful for that quick freshening up in the morning and during the day. Herbal Texture Lotion does not dry the skin—and it contains an herbal ingredient exceedingly effective in refining the skin and reducing enlarged pores. It should be used *in addition* to cleansing cream — and not as a substitute for cleansing cream.

$1.50 and $2.50

HERBAL THROAT AND NECK BLEND

An entirely new and original preparation — created by MISS DENNEY for bringing beauty to the throat and neck. It is effective in treatments for drooping and double chin, crêpey throat and for ironing out lines and wrinkles. It also has valuable nourishing properties. Herbal Throat and Neck Blend should be used in conjunction with MISS DENNEY'S Special Astringent.

$3 and $5

Write for Spring Clothes Booklet

The Girl with the Beret . . .

She is wearing a three-piece suit of imported light-weight tweed. This fabric, in attractive mixtures of green, tan and red, makes up and tailors beautifully. The jersey blouse is plain-colored.

Her friend has chosen an A & F three-piece suit of Bouclette—a knitted silk. The skirt and coat are plain while the sleeveless blouse is effective in a contrasting color. Colors are rust with beige and marine blue, almond green and tan with eggshell.

These are indicative of the many sport dresses the new season has brought to us. Come and see them.

ABERCROMBIE & FITCH CO.

The Greatest SPORTING GOODS STORE *in the World*

MADISON AVE. AT 45TH STREET, NEW YORK

A&F

To thousands of Indians who have never seen a railway or an electric light, Revillon Frères' trading posts represent the whole of civilization.

FROM Canada, Alaska, Siberia . . . from Farthest North that grows no nearer or less hazardous despite the march of progress . . . where Northern Lights crackle and dance . . . where bitter Northern seas break against the last land ...where vicious steel grey rivers gash their way through savage forests . . . from this lost world of frozen stillness and long night "Revillon Frères men" have shipped to New York the season's finest furs «« Russian Sable, Silver Fox, Canadian Marten . . . Fisher, Ermine, Cross Fox, Lynx . . . White Fox, Mink, Red Fox, Wolverine . . . These precious pelts are this year's trapping. They are as new and fresh as Spring itself . . . No suit can look its best without the perfect scarf . . . the perfect scarf is here.

Furs are the exchange of the North Country...Revillon Frères are the bankers . . . and no counterfeit coinage ever gets by their eagle-eyed inspection.

Revillon Frères

LONDON — FIFTH AVENUE AT 54TH STREET — PARIS

FROM Paris . . . from her leading couturiers who are the arbiters of fashion for the whole smart world . . . Revillon Frères have brought the newest, cleverest models for the Fifth Avenue Cloth Coat Department . . . Plain coats or fur-trimmed . . . the cape coat, the coat slightly bloused, the trim coat with the new flare in the back, the straight belted coat, the exquisite evening wrap in new lengths, lines, materials and colors «« Originals. Copies. Adaptations made in the Revillon Frères ateliers . . . Each is the inspired solution of a problem needing special care in this season when individuality and charm have taken the place of the old standardized uniformity.

A Revillon Frères interpretation of tan afternoon coat by Martial Armandshowing charming new cape effect . . . Over it a long Russian sable scarf.

To the corner of Fifth Avenue and 54th Street come the world's finest furs . . . straight from Revillon Frères' own trading stations "North of fifty-three."

LONDON

Revillon Frères

FIFTH AVENUE AT 54TH STREET

PARIS

VICI kid

REG. U.S. PAT. OFF.

At her feet for chic

SINBAD, LIDO, EVERGREEN and BLACK MAT are the VICI shades for spring . . . SINBAD is a new sailor blue, bright enough to be smart, dark enough to be indispensable at a time when navy is sweeping America . . . LIDO is the season's important brown — rich, lively, formal or informal as you like . . . EVERGREEN, soft and subtle, is symbolic of spring . . . BLACK MAT is the footnote indicated for the combination Paris favors — black with white — a suave, lustreless finish that mates perfectly with the dull crepes and the soft wools the mode adores . . . The wise woman chooses all four.

ROBERT H. FOERDERER, INC., Philadelphia

Selling Agents: Lucius Beebe & Sons, Inc., Boston

MADE ONLY BY ROBT H FOERDERER INC PHILADELPHIA

SHADES FOR LATER WEARING, as foreshadowed at Palm Beach, will include Neutralle, a neutral medium beige; Sandune, the new delicate pale beige; and Vici White . . . for this is a season when white—dead white—is in the ascendant.

IF IT ISN'T

VAN RAALTE

IT ISN'T A

SINGLETTE

THE SINGLETTE was created by Mme. Mauclair of Van Raalte, with the facilities of the Van Raalte organization. * There are many styles of Singlettes, but each Singlette is a complete undergarment in itself, combining the features of many garments. It was designed to idealize the feminine figure. The cut of the brassiere, the fit over the hips, were perfected with this end in view. Fashioned of Glove Silk or V-R Tex, muscle freedom, durability, and a soft feminine silhouette are assured. * Because Van Raalte realizes the importance of charm in underthings, all Van Raalte products are daintily and carefully finished. * The Singlette is made only by Van Raalte. It can be obtained at all good retail shops. Van Raalte Company, 295 Fifth Avenue, New York City.

A The Singlette label is sewn into each Singlette.

B Every Singlette features an uplift brassiere, so that the roundness of the bust is emphasized.

C Every Singlette has a waist which is fitted, so that no wrinkle mars the outline of the gown—no cross-seams at the waist or over the hips.

D Garters are attached on many models so that stockings may be securely supported and smoothly fitted.

This Singlette (Style 9025) is cut low in the back so that it is particularly suited for evening wear. It is made of pure silk fabrics. The girdle fashioning over the hips molds the figure. Price $10. Other Singlettes $3 to $25.

Careful workmanship, exquisite laces and fine textures distinguish all Van Raalte underthings.

VAN RAALTE

Creators of Stockings, Underthings, and Gloves

"..... BECAUSE YOU LOVE NICE THINGS"

SPRING IN THE NEW YORK SHOPS

From Joseph comes a printed silk suit, embroidered in rayon. On a black background are small red and white flowers.

Light as a feather for spring and smoothly fitting are the flesh-colored, hand embroidered rayon brassiere and panties from Kayser.

THE shimmering richness of rayon, its gorgeous colors and supple draping qualities are ideally suited to the luxurious mode of 1930.

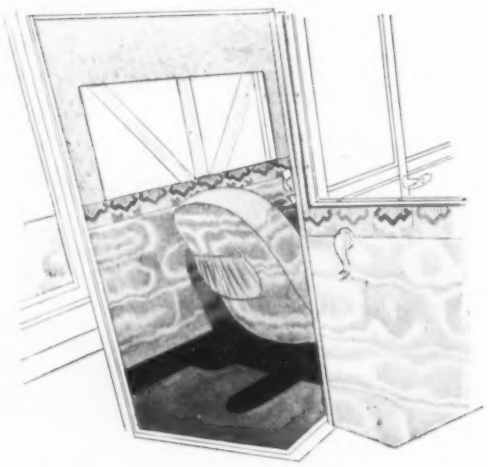
In the smart woman's wardrobe one sees evening gowns, wraps, suits, shoes and underwear of rayon, as often as in the older textiles. These new fabrics are sometimes all rayon, sometimes combinations of silk, wool or cotton, and rayon. Whether lace, satin, crêpe, or mixed weaves, all are chic.

Not only the fashionable woman's clothes and accessories, but her home, her car, and her custom-made plane possess more lavish beauty because of the new man-made textile, rayon.

Beauty, dependability and economy—these have brought rayon into the limelight of the fashion world.

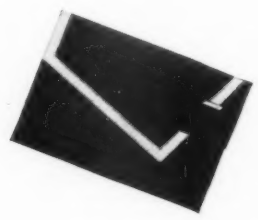
An evening dress of striking beauty is of rayon lace in a modern design. The bodice is white and the flounces are sapphire. From Kurzman.

AND IN THE AIR



The chic aviatrix chooses for the ceiling and upper half of her plane a beige rayon and cotton fabric; for the lower interior, a dark red rayon and cotton rep moire. The braid trimming is beige and red. The outside is in three tones of red. Fabrics from Schumacher.

This new-size hat box, 14" x 14" x 9½", is bass wood covered with cowhide. The top, tray, and bottom are lined with rayon and silk. The partitions may be removed. Bottom holds four hats. Arthur Gilmore.



Nat Lewis sponsors the vogue for black and flesh in a bag of unusual chic, made of black rayon flat crêpe, with pink patent leather for trimming.

A variation of the court pump is created in ivory rayon brocade with a collar of gold kid. Ornamented with a rhinestone buckle. From Delman. A beautiful evening sandal in white rayon brocade is trimmed with gold kid and a topaz buckle. From Delman.

RAYON H

CLOTH COATS WITH FUR

■

Women who know
recognize
that subtle element
of quality
that makes a Jaeckel coat
different.

• • • • •

There is a softness—
a lustre—
and a luxuriousness
to the furs
that only fine furs
achieve.

• • • • •

That Jaeckel prices
are no higher
than those of any
other house—
of equal distinction—
is always a surprise.

• • • • •

But the reason
is obvious—

• • • • •

Being specialists in furs
and buyers of very large quantities
of raw skins
our methods of buying
are unusually
advantageous
—An advantage
our patrons naturally share.

H. JAECKEL & SONS

FIFTH AVENUE at 45th STREET

■

JAECKEL FUR STORAGE DELUXE

EXPRESSAGE IS PAID BOTH WAYS

ON FURS SENT FOR STORAGE

VARIETY . . . .

SPICES THE SEASON'S MODE

Arrayed for her evening's conquest, Miss 1930 is completely transformed from her tailleured self of an hour previous, from the twist of her curls to the tips of her Humming Bird Full Fashioned Hose. . . . Humming Birds accommodate themselves to the modes as readily as hem lines rise and fall with the hours. There are superbly fine chiffons in many exclusive evening shades. There are Humming Birds with pointed and French heels that faithfully reflect the high slim heels of your pumps. There are picot edges and plain hems—textures and colors for all occasions. Moderately priced in stores of the better class.

DAVENPORT HOSIERY MILLS, Inc.

Chattanooga, Tennessee • • New York Office: 385 Fifth Avenue

Ask to be shown "Nymph"—a perfect match for pale sand beige. This is among the most popular of Humming Bird's exclusive new Spring colors, developed by Mlle. Julie Bolegard, our Paris stylist.

Humming Bird
FULL FASHIONED HOSIERY

© 1930, DAVENPORT HOS. MILLS, INC.

In the ascendancy of the opera pump, the high-light of fashion is played upon the GWYNN, formal high-cut step-in. Down-sweeping appliqués emphasize the instep's supple line. The heel is a smart paradox . . . high-low, shaped with slender grace.

WALK-OVER

510 FIFTH AVENUE

Beneath the vamp that closely follows the instep line is an unobtrusive elastic gore that smoothly settles the matter of a perfect fit.

Black patent leather with appliqués of silver, patent and pewter. Black mat calfskin; or beige clair or white kid with contrast.

From $10.50.

PARIS
21 Boulevard des Capucines

LONDON
372 Oxford Street, W.

Vogue says, "Suit yourself this spring" . . . and here's a fetching example of white-flecked navy-blue jersey, with a belted jacket and piqué blouse. The navy-blue hat has a dotted tie

26 VOGUES A YEAR

2 years . 52 issues . for $8

New York Fashions	Apr. 26	Smart Fashions for Limited Incomes	Nov. 10
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Summer Fashions	June 7	Holiday and Winter Travel	Dec. 22
Summer Travel	June 21	Southern Fashions and Winter Sports	Jan. 6
Sports Number	July 5	Forecast of Spring Fashions	Jan. 20
Autumn Forecast	July 19	Spring Fabrics and Original Designs	Feb. 3
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Autumn Shopping, Millinery and Furs	Sept. 15	Paris Fashions	Apr. 14
Paris Openings	Sept. 29		
Paris Fashions	Oct. 13		
New York Winter Fashions	Oct. 27		

THE CONDÉ NAST
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VANITY FAIR
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THE AMERICAN GOLFER
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BRITISH VOGUE PATTERN BOOK
CONDÉ NAST PRESS

Have you tried this SMART ECONOMY?

It will save you at least 50% on your clothes allowance. It will help you plan your season's wardrobe weeks in advance. You will always know what fashions will be good, and what *won't!* Your accessories will be matched to go with several different ensembles. You will be informed on the new fabrics, lines and colors. More than all this, you will be smart!

What is this magic touchstone? Vogue, of course.

Fortnightly Vogue reports the latest news of Paris... what smart women are wearing at the famous capitals and resorts. It covers every problem of your wardrobe from adapting the newest lines to your figure to avoiding the wrong kind of slippers for evening.

The gown you buy and seldom wear is the really expensive gown. Gloves, shoes, hats that just miss chic are the ones that cost more than you can afford. Guided by Vogue, you can look smart in a $100 expenditure while uninformed women look frumpish in $10,000 worth of mink and pearls.

Now is the time to act! Why go on spending useless dollars every year for things that will never be smart, things you will never wear? Start today to make every cent of your clothes allowance buy chic, chic, and more chic. Sign that coupon now and watch the results!

52 Issues of Vogue $8

Ordinarily, Vogue costs $6 a year . . . 2 years $12. Now, for a brief while, you can get TWO YEARS FOR $8 . . . 52 issues . . . a saving of $4, or 1/3 the usual price.

Vogue, Graybar Building, Lexington at 43rd, New York City

☐ Enclosed find $8 for which send me TWO YEARS (52 issues) of Vogue beginning with the next issue possible.

☐ Enclosed find $6, for which send ONE YEAR (26 issues) of Vogue.

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Street _____

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VM 4-12-30

GENERAL MOTORS

BODY by FISHER

FISHER designs, engineers, and builds motor car bodies of such surpassing beauty, comfort, durability and value as to win for Fisher Bodies almost universal preference. The superiorities of Body by Fisher include such important features as the Fisher Non-Glare Vision and Ventilating Windshield which affords all the advantages of clear vision, adequate ventilation and reduces annoying windshield reflection; the adjustable front seat and form fitting cushions which add so much to riding and driving comfort; the Fisher wood-and-steel construction which makes a motor car body so strong and so satisfactory; the clarity and beauty of the genuine plate glass; the Protectalok door handles; the convenience of the appointments; and many other advantages of equal significance. The final result is value so much greater as to be unmistakably plain to everyone. This Fisher Body value establishes a leadership in every price field for General Motors cars, which are the *only* cars that enjoy the advantages of Body by Fisher. Make certain of these Fisher Body attributes by selecting a General Motors car.

a Debutante . . . and a successful Designer choose Queen Quality Shoe Wardrobes

COURT . . . $8.50

COURT . . . $8.50

HOLLYWOOD . $10

Miss Nona C . . . has just "come out." She dresses charmingly, but within her allowance. Miss Majorie W . . . entered a decorator's shop four years ago. She looks smart always; yet she pays her own way in the world. Their fashion needs are different; very probably their paths will never cross.

But both of them found their Spring Shoe Wardrobes among the lovely designs of Queen Quality. For Queen Quality knows well how to provide, for Everywoman, complete Shoe Wardrobes at modest cost.

DELLE $10

TIFFIN $7.50

LELAND . . . $7.50

Miss Marjorie W . . . chose the kid slipper center buckled, in suntan . . . the clever tie of black kid, touched with calf . . . and a stunning design of calf and lizard trim . . . all shown above. Miss Nona C . . . chose four pairs of Queen Quality shoes for her new pastel frocks and prints . . . a strapped slipper of suntan kid . . . a grapette cloth and shantung pump . . . a slim patent pump . . . and a buckled pump of soft lavender kid . . . shown at lower left. Both girls will walk in smartness. And neither is extravagant!

At the shop in your city allied with Queen Quality there are dozens of new shoes as perfect for you as the pairs these girls chose for their Shoe Wardrobes. Not one pair costs more than $10*, most are but $8.50* and $7.50, and many as little as $6.50 and $6. Modest prices for shoes so beautifully made.

*The Arch Form—a great advance in style shoe construction. The new "Shock Absorber" cushion of live rubber in the heel seat now permits low heel comfort even in high heel shoes.

THOMAS G. PLANT CORPORATION, BOSTON

Queen Quality

REG. U.S. PAT. OFF. T.G.P. CORP.

The dress that looks like a suit

by CAROLYN

Lelong's new one piece dress looks like a suit. In this replica the peplum curves to a longer line in back where the tailored silhouette is softly bloused. The ruching of organdie is the little trimming note that Paris is taking to with a great deal of enthusiasm. ✣ You know this pattern in print crepe won't be generally seen because the nationally known style committee appointed by the stores below to select *Carolyn Modes* gives the Carolyn label only to styles that are new, authentic, *exclusive* in fabric as well as in fashion.

Carolyn Modes
are conservatively priced

Spring Frocks and Gowns, $29.50, $39.50, $49.50. Spring Coats, $39.50, $49.50. Spring Ensembles, $39.50, $49.50, $59.50, $79.50. Junior Frocks, $25.00. Junior Coats, $39.50. Hand bags, $5.00 and $7.50. Carolyn Underwear and Hosiery in a range of prices.

Send For Style Booklet: National Modes, Inc.
128 West 31st Street, New York City

Carolyn REG'D

THE NEW CAROLYN MODES ARE BEING SHOWN AT THE STORES LISTED BELOW

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Salt Lake City, Utah
AUERBACH COMPANY, INC.
San Antonio, Tex.
JOSKE BROS. CO.
San Diego, Calif.
HOLZWASSER, INC.
San Francisco, Calif.
HALE BROS. STORES, INC.
San Jose, Calif.
HALE BROS.
Seattle, Wash.
BEST'S APPAREL, INC.
Shreveport, La.
BAIRD CO., LTD.
Spartanburg, S. C.
THE AUG. W. SMITH CO.
Springfield, Ill.
ROLAND'S
Springfield, O.
THE EDWARD WREN STORE
Trenton, N. J.
YARDS STORE
Tulsa, Okla.
THE BROWN-DUNKIN D. G. CO.
Uniontown, Pa.
WRIGHT-METZLER COMPANY
Utica, N. Y.
D. PRICE & CO.
Washington, D. C.
THE HECHT CO.
Waterbury, Conn.
WURTH'S
Williamsport, Pa.
BROZMAN'S
Wilmington, Del.
THE KENNARD-PYLE CO.
York, Pa.
P. WIEST'S SONS

Find me an honest LEG!

"Alas," said Diogenes, scratching his tired and ancient head, "they're all different! There is no honest standard for a leg! The pattern gets varied . . . Long legs, short legs . . . all charming, but not the original Eve pattern!"

Precisely, Mr. Diogenes, legs *do* differ. We might as well admit it. And this is where we step in with the new Gordon Individually-Proportioned* Stockings . . . planned scientifically for the leg measurements of every type of woman.

Because they really fit and are as long or short as one wishes . . . there is no strain, and far less danger of runs. Almost custom-made . . . they are, but there is no increase in price.

Gordon
HOSIERY

The Gordon Petite—For the short woman with average leg measurements; the woman of average height with slim legs; or the growing girl.

The Gordon Regal—For the tall woman with average leg measurements; or the woman of average height with heavy calves or thighs.

The Gordon Princess—For the woman of average height and leg measurements; the short woman with plump legs; or the young girl with brief skirts.

The Gordon Splendide—For the thousands of women—either tall or short—who are generously proportioned throughout the lower part of the body.

© B. D. CO. '30 *T. M. REG. U. S. PAT. OFFICE

APRIL 2

I. MILLER

For the Sparkling Days of April

. . . . I. Miller Sponsors

FABRIC SLIPPERS

There's a new spirit in the Springtime mode . . . Frocks are more feminine—sometimes sophisticated—often demure. And, since footwear to complement them must be as gaily picturesque, I. Miller sponsors Fabric Slippers. Black Moire! Black Faille! Richly, deeply Black—and dull-surfaced by Fashion's latest edict. Perfectly molded for smooth, supple fit and lasting shapeliness.

I. MILLER
Beautiful Shoes

The FRONT-STRAP SANDAL — of Grecian inspiration — is exquisite for semi-formal occasions. The low-heeled model (also of Black Moire) is a delightful afternoon effect . . And one may so conveniently secure an I. Miller Bag to match!

SHOPS AND AGENCIES IN PRINCIPAL CITIES

PRESENTING ORCHID

Fresh and Exquisite

The Orchid design is exceptionally beautiful in hollow-ware. All the exquisite pieces are pictured in the Book of Orchid. Send for it.

HERE is Orchid—a new and thrilling achievement in silver design!

Turning from period patterns and accepted traditions, the artist has taken an exquisite theme from Nature and interpreted it with consummate art.

Beauty like this will live—as a solid silver pattern should—through changing vogues and passing fashions. And how perfectly this design, like lovely flowers themselves, adapts itself to any type of dining room. Was it not a happy inspiration which gave to this pattern the name of earth's most precious flower—the symbol of the beauty, luxury and elegance of modern life?

Orchid's Cost? So Moderate! Six teaspoons are but $11.50.

INTERNATIONAL

FINE ARTS

Twenty-six piece set (8 teaspoons, 4 knives, 4 forks, 4 bouillon spoons, 4 individual salad forks, 2 tablespoons) $78. And for only $255 the hostess can purchase a correct, formal service for eight.

Orchid is now on exhibition at your jeweler's. See it at your earliest opportunity, and write for the beautifully illustrated Orchid Book which tells you the full story of the new pattern. Also let us send you "Correct Table Silver — Its Choice and Use" — a book of valuable suggestions on the selection of an adequate silver service. Send your name and address and thirty cents and both of these attractive and useful books will be mailed to you.

The knife and fork shown here are the new "Viande" (trade mark) type. Made exclusively by the International Silver Company. The conventional long-bladed knife and dinner fork also are made in Orchid.

STERLING ✣ *Wallingford* ✣ *Connecticut*
DIVISION

Here is the superb Orchid Tea Service. Note the unusual grace of line and charm of detail. What a magnificent gift for a bride.

Paris Inspires NEW hosiery fabrics

THE TEN YEAR SAMENESS OF HOSIERY HAS BEEN LIFTED BY BREATH-TAKING, NEW HOSIERY CONCEPTIONS

A new fashion in hosiery . . . stockings perfectly expressing the fabrics of the costume and consummating the ensemble «» Sponsored by the famous costume couturiere, Mme. Elsa Schiaparelli, of Paris, and first presented by her abroad «» Crepe chiffon, rough sports crepe, Shantung, light weight tweeds, Powder Tints and other effects never before achieved in hose «» Ask your smartest shop for date of their first American presentation of Fabrimode Costume Hosiery, each pair authenticated by sewed-in Schiaparelli label.

FABRIMODE COSTUME HOSIERY IS PRODUCED EXCLUSIVELY BY
FABRIMODE COSTUME HOSIERY DIVISION, WESTCOTT HOSIERY MILLS
358 FIFTH AVENUE, NEW YORK ● 6, RUE ST. LOUIS-EN-L'ILE, PARIS

©W.H.M.

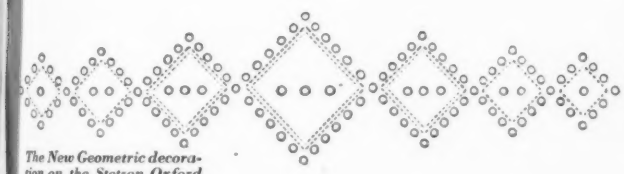
FABRIMODE
costume hosiery

Hosiery now interprets and expresses fabrics
Old type hosiery as out-moded as short gowns
Schiaparelli has changed the world's hosiery styles
A different hosiery type for every costume fabric
Sheer as a shadow for formal wear...

Beauty comes to the Oxford!

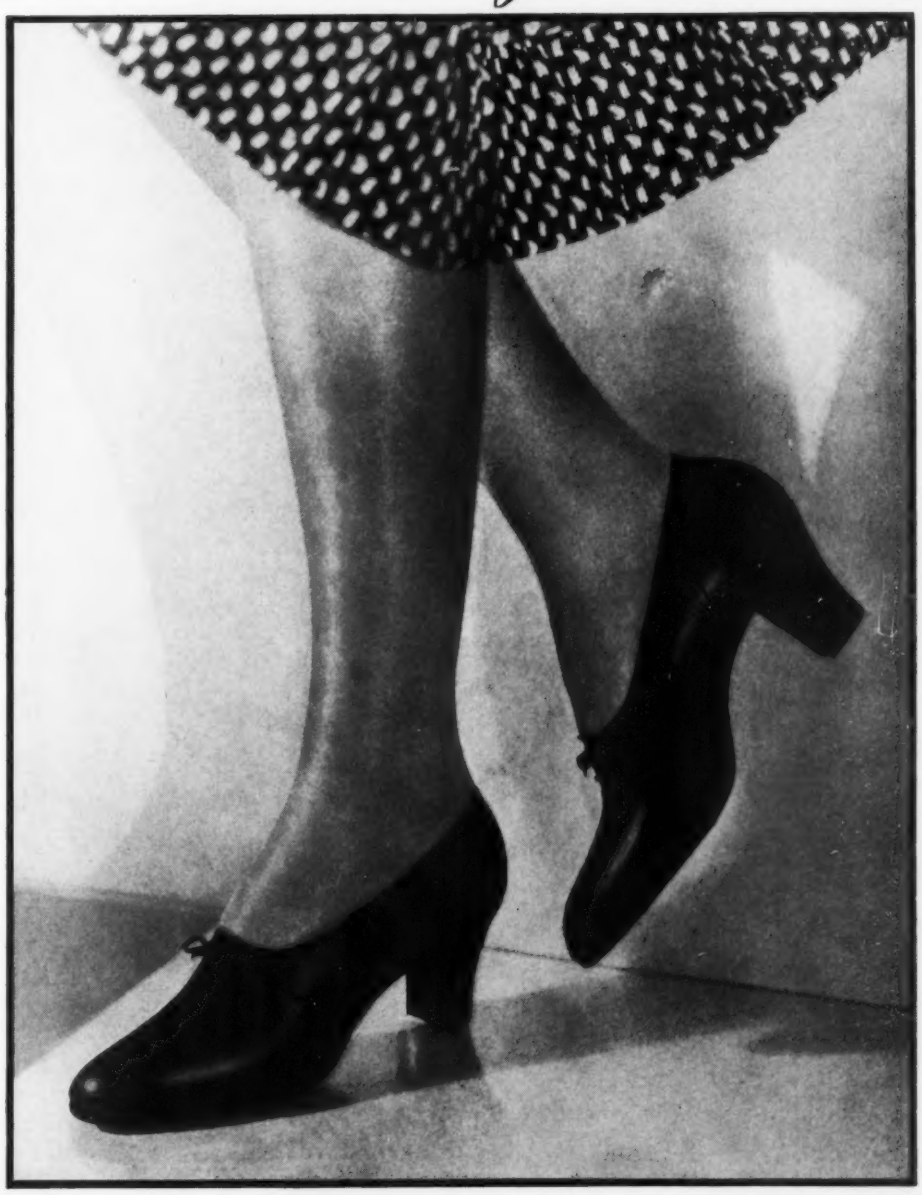
The Stetson oxford may be worn correctly with any sort of cloth costume, tweeds or any of the worsteds that are so fashionable this spring.

Marian S. Taylor.



The New Geometric decoration on the Stetson Oxford

One's memory need not be long . . . no longer than yesterday's fashion . . . to draw a vivid contrast between the clumsy oxford of other days and this chic, light Stetson creation. Several things endear this modern model to the exacting woman. The geometric patterns effected by double lines of stitching and single perforations, a decorative scheme entirely original. The fine lacing, which definitely distinguishes the new from the old. And unseen but felt, a new flexibility that is a revelation in walking ease. Choice of two tones—brown or black calf. At Stetson Shoe Shops in principal cities and Stetson agencies elsewhere. The Stetson Shoe Company, Inc., South Weymouth, Mass.



STETSON

Correct Daytime Shoes

Most Styles — $12.50 to $14.50

"THE MODE LOOKS TO STETSON"

THE NEW "SHAGMOOR" TOPCOATS

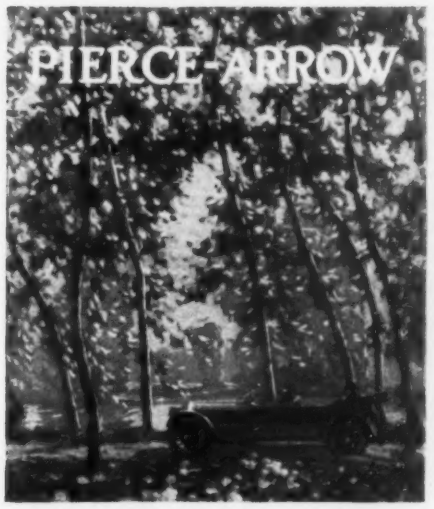
Ensemble Beautifully With Any Frock

YOU Can Wear a "Shagmoor" with Any of Your Various Frocks. It Is the Best Way of Attaining Beauty, Variety and Economy in Your Ensembles This Season... The Nationally Famous, Socially Favoured and Utterly Exclusive "Shagmoor" Topcoats Are Readily Distinguishable by Their Soft, Handsome Fabrics; New, Dashing Patterns, Colours and Silhouettes; and Incomparably Smart Tailoring...Securable at the Most Fashionable Stores Throughout the United States and Canada.

THE LATEST PHOTOGRAPHIC "SHAGMOOR" BOOKLET FREE ON REQUEST

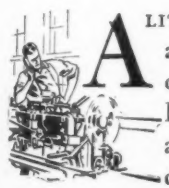
Created Exclusively by The House of Shagmoor (Linder Bros.), 498 Seventh Ave., New York
...in Canada: The House of Shagmoor, 2050 Bleury Street, Montreal

Many Spring seasons and many Pierce-Arrows have passed between the two portraits by Chichester on this page . . but the season brings back the same fresh beauty to the scene each year, and the car continues to be America's finest motor car.



Pride of Craftsmanship

Builds America's Finest Motor Car



A LITTLE less than two years ago, a group of earnest men took over the management of Pierce-Arrow. The task was approached with the confidence of long experience—but also with a great reverence for a fine name, a distinguished achievement.

What makes Pierce-Arrow fine is something more than engineering genius, more than excellent materials, more even than its own high ideals. It is the effort of men whose pride is in the work of their hands.

Today, in the great Pierce-Arrow plant, are builders of automobiles who work to standards that their fathers followed—standards of fineness and precision that are regrettably rare in this machine age.

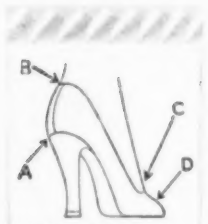
And if that sounds like foolish idealism, Pierce-Arrow is proud of the distinction—and of the approval of men who work to a tradition that forever bars the unworthy.

It isn't a problem in such circumstances to build America's finest motor car. It would be difficult to do otherwise—and, in the presence of its builders, to call it Pierce-Arrow.

THREE NEW GROUPS
132 to 144-inch Wheelbases
$2695 to $6250 at Buffalo
(Custom-built Models up to $10,000)

PIERCE-ARROW

SEE YOUR FEET AS OTHERS SEE THEM . . .



A Special Tru-Poise Construction—
1—Keeps the foot from sliding forward.
2—Keeps the heel from rotating.
B No gaping at heel or sides.
C No bulging instep.
D No strain on vamp.

MANY women are so accustomed to having their feet slide forward and their heels rotate in light French type shoes that they do not realize how seriously this affects their poise and grace.

Upon changing to Tru-Poise Shoes, however, they immediately sense an ease and assurance in walking and standing that transforms their entire carriage.

The Tru-Poise exclusive patented inner construction holds the foot gently but firmly in the correct position. Foot and shoe are as one. There is no sliding forward. No turning of the heel.

Naturally with the drawbacks of high style footwear eliminated, Tru-Poise designers can create the airiest, lightest, most exquisite models imaginable.

Try on the new Tru-Poise styles. Look in your mirror and you will see feet of real charm and grace.

THE SELBY SHOE CO., 221 Seventh Street · Portsmouth, Ohio

Write for name of nearest dealer and folder of latest Tru-Poise styles.

Selby TRU-POISE SHOE

The Sherril . . . One-strap pump of beige kidskin exquisitely banded with two tones of dark brown kidskin.

The Castlewood . . . Smart Prince of Wales tie, combining Java brown lizard calf with dark brown calfskin.

The Myrtle . . . One-strap pump of tropical tan kidskin, trimmed with beige kid and brown Calcutta lizard calf.

More dash for dots! That's what clever designers have given certain Everfast Fabrics. Handkerchief Linen, for instance, displays its dots in companionate sets—light on dark and vice versa. Always . . . the little flair for new effects is found in

EVERFAST
Handkerchief Linen

You'll like the real kerchief quality of this dainty weave—so light and soft and cool. The frock shown here is as fresh as a summer morning—with the blue of the sky for color and the white of the clouds for accent. There are plain tints too—for dresses and blouses and lingerie touches, and with flowered net inserts, for afternoon frocks. Then the prints appear—demure or dashing, to inspire you with a fancy for sport scarfs, stitched hats and parasols.

Indeed, there are many ways to use handkerchief linen, but only one way to buy it . . . look for the Everfast name on the selvage. It's really important to make this discovery as Everfast Fabrics are safe under sun and suds, and through summer perspiration . . . and are so guaranteed! The better dress departments, too, show Everfast frocks all ready to wear and we're always glad to furnish names of Everfast dealers. N. Erlanger, Blumgart & Co., Inc., 354 Fourth Avenue, New York City.

This little Everfast frock is a model from Best & Co., New York City.

EVERFAST FABRICS

FLAT CREPES
FAILLE CREPES
SATIN CREPES
GEORGETTES
and CHIFFONS

Smart shops are carrying these Skinner fabrics in ready-to-wear garments.

CREPES—supple and soft, exquisite in tone, lending themselves perfectly to long flowing lines—these are Skinner's contribution to the new mode.

Descending skirts place a premium upon softness and pliant drape. Moreover, they show to best advantage in *plain colors*. These important needs are supplied by the Skinner looms, in many different shades, all with the famed Skinner wearing quality.

Crepes at their loveliest! To make sure of having them, look for the name Skinner woven in the selvage. Ready-to-wear dresses may be identified by the Skinner ticket or label.

WILLIAM SKINNER & SONS
Established 1848

New York Chicago Boston Philadelphia San Francisco
Mills: Holyoke, Mass.

Skinner's
Crepes

"LOOK FOR THE NAME IN THE SELVAGE"

The new HANAN Opera Pump, sponsored by Schiaparelli. In all the favored materials and tones of the mode.

SCHIAPARELLI SELECTS HANAN SHOES

From among all the beautiful shoes the new mode has evolved, Schiaparelli, Paris mistress of fashion, chooses HANAN Shoes. For rhythmic contours, for imaginative treatment of detail, for the deft moulding of heel, toe and arch to uphold the body in the sculptural planes of the New Silhouette, Schiaparelli pronounces HANAN Shoes beyond compare... The HANAN Models chosen to complete the creations worn by mannequins in Schiaparelli's Paris Salon at her recent showing are available to you in all the HANAN Shops here and abroad.

HANAN & SON

THIRTY-SEVEN SHOPS THROUGHOUT THE WORLD

WITH A SUPREME GENIUS LILY OF FRANCE TAKES FILMY TISSUES—AND, BY SKILL AS MATCHLESS AS IS ITS FLATTERING RESULT, CREATES THE DUO-SETTE WHICH SO PERSUASIVELY MOLDS THE FIGURE TO CONFORM TO THE NEW LINES OF NEW FASHIONS

LILY OF FRANCE

DUO·SETTE

AT LEADING STORES EVERYWHERE. CREATED BY LILY OF FRANCE CORSET CO., 1115 BROADWAY, NEW YORK.

The detachable strapping is held in place by the slide-pull on the Talon Fastener.

Talon fastened suit and pouch bag from BERGDORF GOODMAN

THIS CHARMINGLY FEMININE TAILORED SUIT

is wise in its way of fastening

THE fabric is light covert in a knowing Marine blue. Of course there is a snug hipline. Two TALON Slide Fasteners cunningly placed on the yoke of the otherwise plaited skirt take care of that. The novel detachable stitched strapping held in place by these same Talon Fasteners forms a relating link between the skirt and tuck-in blouse.

The jacket with its flare flange collar achieves the essential new nipped-in waistline and peplum effect by tying with a self tie in front.

The flare collar on the white Canton crepe tuck-in blouse amiably follows the line of the jacket collar.

As a last smart touch there is a felt posy perched intriguingly on the jacket.

Talon Slide Fasteners have a light flexibility and tailored precision of finish that make them particularly desirable for closings on chic tailored ensembles.

If TALON or Hookless is on the slide-pull, that fastener will be correct in every detail.

TALON Reg.U.S.Pat.Off. ***The Original Slide Fastener***

HOOKLESS FASTENER CO., MEADVILLE, PA.

"YOUR FOOTPRINT IN LEATHER"

Genuine water-snake, soft leathers in sun tanned tones, fashionable mat kid—the smartest leathers and styles are waiting for you in Matrix Shoes. And what *wonderful* comfort! Every soft curve and sensitive arch of your foot cuddles contentedly into the Matrix sole, skilfully moulded to be, actually, "Your Footprint in Leather".

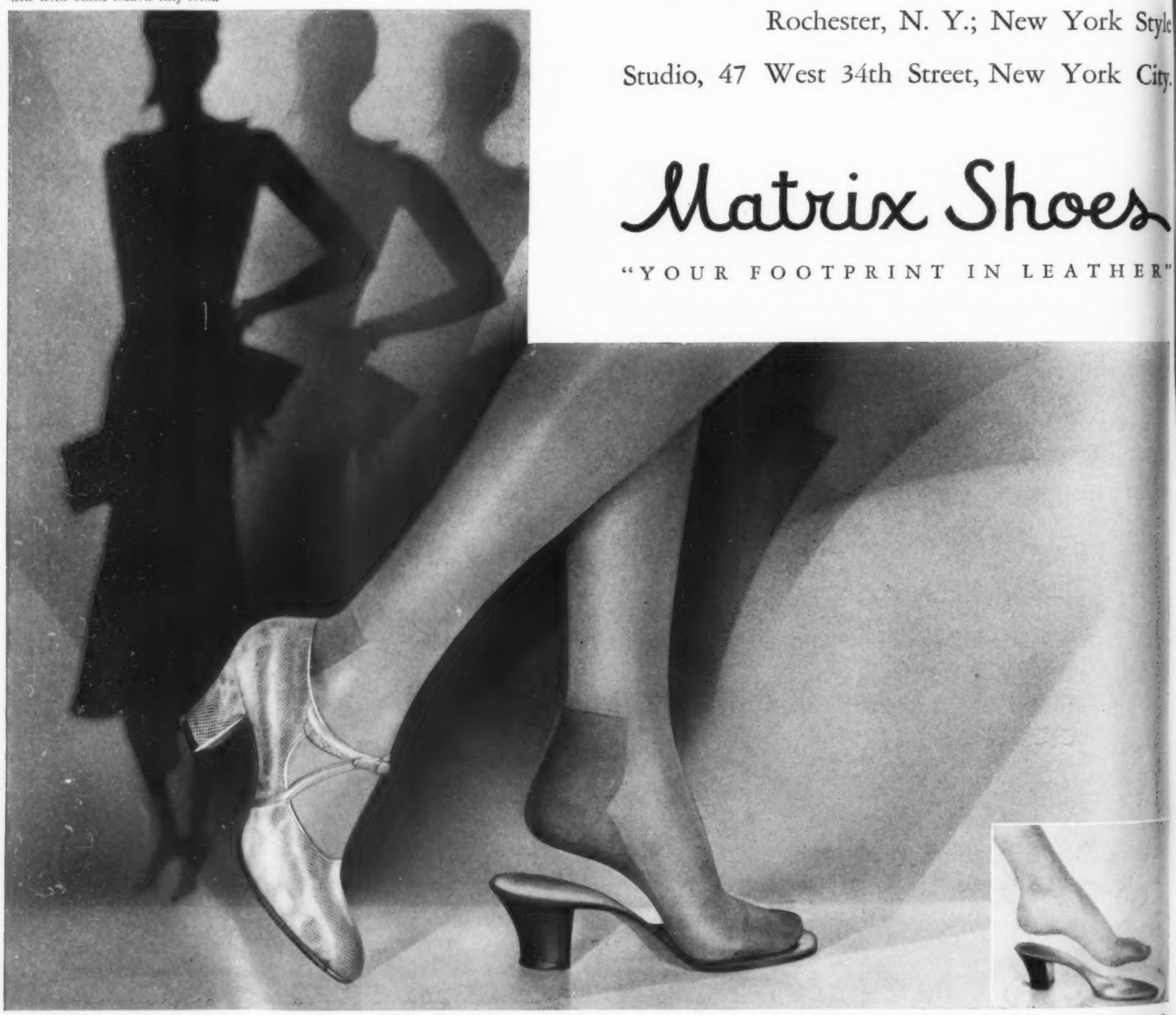
Let us send you our new Fashion Announcement and the name of a store near you where you can try on a pair of these famous "footprints". Every active modern woman is eager to see and *feel* the difference in Matrix Shoes! E. P. Reed & Co., Rochester, N. Y.; New York Style Studio, 47 West 34th Street, New York City.

THE ELITE. *For a formal afternoon frock, we suggest the Elite in beige clair kid trimmed with tropical tan and accented smartly with genuine brown lizard. Note the graceful Louis XV heel and the youthful centre buckle. Equally chic in mat kid.*

THE ASHTON. *Marron glacé kid trimmings add color interest to the Ashton in golden brown kid with side buckle of engraved metal. Much in demand with sports clothes and tailored street costumes. Also in black kid with black lizard calf trim.*

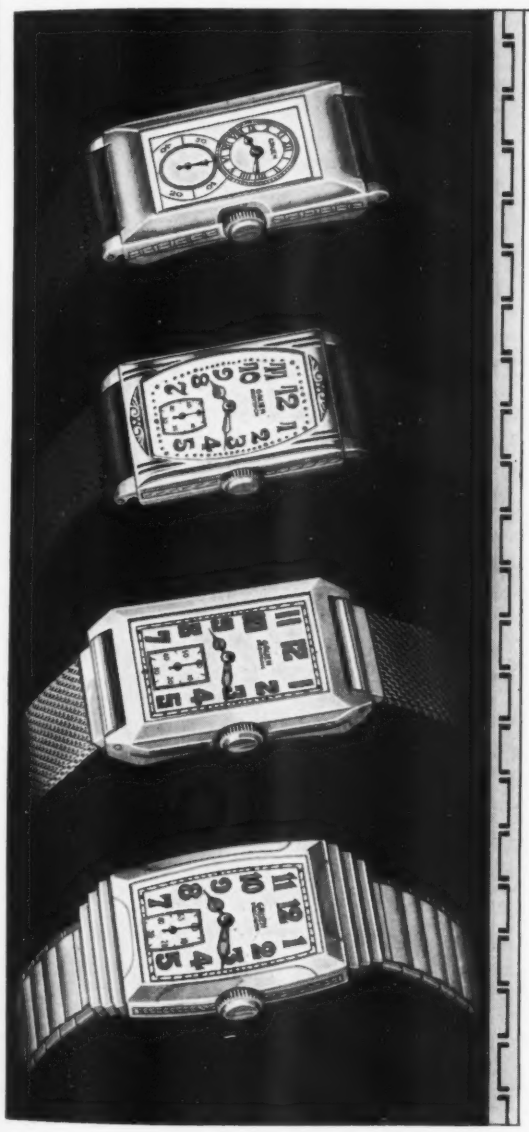
Matrix Shoes

"YOUR FOOTPRINT IN LEATHER"



THE LAPIER. *Genuine water-snake, imported all the way from India, fashions the Lapier. Its flattering delicate beige blends beautifully with almost any color—genuine water-snake is practical as well as exclusive. The well-set centre strap is of beige kidskin—a smartly feminine touch.*

The old way
Larger, stronger parts than in any round movement in the same size case. By using all the case space, the Gruen Quadron movement makes possible a new standard of wrist watch accuracy!
The Quadron way



Top, the Techni-Quadron, for accurate time in seconds, $60. Second, Gruen Quadron, 17-jewel PRECISION *movement, $65. Third and bottom, two 17-jewel* PRECISION *Quadrons, 14-kt. solid gold, gold filled bands, $92.50 and $107.50 respectively.*

Every Gruen Watch is fitted with 15, 17, 19 or 21 ruby jewels—never less!

YOU MEN who want *pocket watch accuracy* on your wrist

Advantages of the large size rectangular movement are obtainable in this Gruen Quadron for as low as $57.50 complete. Other Gruen Quadrons $50 to $250.

HERE is the Quadron that set a record for wrist watch accuracy which, so far as we know, has never been equalled!

Two hundred Gruen Precision Quadrons—exact duplicates of those your Gruen Jeweler will now show you—were subjected to official observatory tests in Switzerland. And every Quadron so tested won the Observatory certificate of time-keeping excellence!

The idea which made this record possible—how simple it really is, as shown above!

Most rectangular wrist watches contain round movements. The Gruen Quadron principle, makes the movement rectangular, using the entire case for larger, stronger parts. The result is the nearest approach to pocket watch accuracy ever put on the wrist!

You men who want pocket watch accuracy on your wrist—examine the Quadron at your Gruen Jeweler today.

He can show the Quadrons pictured here, together with many others in a variety of cases, priced from $250 to $50. From professional experience he finds the Gruen Watch today the greatest value for every dollar you invest.

There is a Gruen Guild Watch to suit the taste of every member of the family. Prices $3500 to $27.50.

Gruen Watch Makers Guild, Time Hill, Cincinnati, U.S.A. Branches in various parts of the world. Engaged in the art of making fine watches for more than half a century.

PRECISION
Trade Mark Reg.

This GRUEN pledge mark is placed only upon watches of higher accuracy, finer quality and finish—none less than $65. Made only in the Precision Workshop.

Look for the mark PRECISION *on the dial.*

GRUEN WATCHES

In the new Classified Telephone Directory you will find under "Gruen Guild Watches" the name of your nearest Gruen jeweler. His store is marked by this Gruen Service emblem.

The Gruen Quadron

Oui, Madame, THEY'RE GENUINE KLEINERT'S . . ."

Step into any of the large stores—and many of the small shops—of Paris and you will find *la belle Parisienne* buying Kleinert's Sanitary Lingerie. She appreciates its daintiness, its fine workmanship and she is impressed especially by its *efficiency*—the *guaranteed protection* which is assured by our fifty years of experience in processing pure rubber.

American women here or abroad choose these well-cut aprons, bloomers, and step-ins as part of their *everyday* wardrobes—they're *such* a help in keeping skirts free from wrinkles as well as providing adequate protection in emergencies. (And for sheer comfort, be sure to see Kleinert's Nuvo Belt.)

Ask at any good Notion Counter for Kleinert's new apron narrowed to suit the fitted silhouette or the new step-ins cut to fit smoothly under tightly swathed hips.

Kleinert's
REG U.S. PAT OFF

Match your Kleinert's Dress Shields to your frocks —a choice of 32 smart shades—all guaranteed.

Here is Kleinert's Paris headquarters—30 rue Joubert. Here—as well as in the best Paris shops—you will find all the Kleinert's articles you are accustomed to buy at home. Visitors are always welcome.

"*Perfect as* KLEINERT'S DRESS SHIELDS"

Fashion says: "You must match silk stockings to your face and arms."

ONYX SUNPLEXION* SHADES

"You must call them Sunplexion*" said Mme. Rubinstein "... for they so perfectly match the complexion."

If you are a Pale Blonde (or Colonial Grey)—*ask for Onyx-Mauresque;*

If you are a Golden Blonde (or Titian)—*ask for Onyx-Gypsy Tan;*

If you are a Medium Brunette—*ask for Onyx-Ochre;*

If you are a Dark Brunette—*ask for Onyx-Dixie Tan.*

THRILLINGLY new! Adorably flattering—and right in step with Paris—is this new Onyx way of matching Silk Stockings to face and arms—with Sunplexion* Shades...And amazingly accurate, for we asked Mme. Helena Rubinstein—famous for her beauty advice the world around—to help us duplicate in exquisite new Silk Stockings the exact tones which she evolved for the four leading complexion types.

We know that, in one of these four easily recognized groups, every woman will find her individual skin tone, her own *precisely correct* stocking shade. Only in Onyx is this subtle color gradation assured you. So you will want to insist upon Onyx—to give your legs the flattery of these superb new Sunplexion* Shades! *Chiffon* and *Service* weights; modern, *square* heels, or *Pointex* heels—at $1.15 to $2.95.

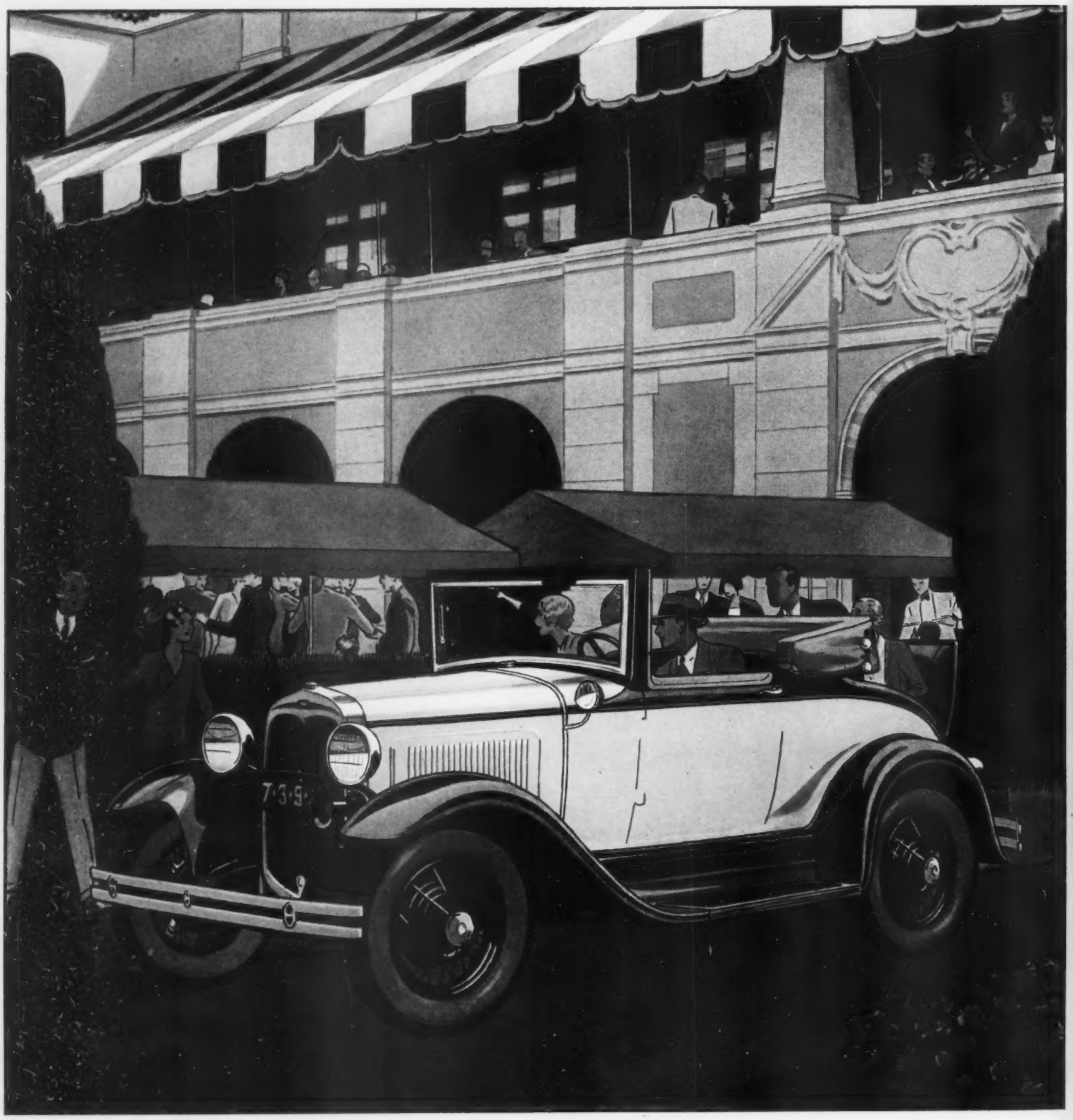
ONYX

SILK STOCKINGS

ONYX HOSIERY, INC., 389 FIFTH AVE., NEW YORK CITY

*"*Sunplexion*"—Registration Applied For*

©ONYX. 1930



The New Ford Convertible Cabriolet

PROUDLY you will drive the new Ford Cabriolet because of its distinctive grace of line and alert, capable performance. It has the further advantage of being a most practical car. « « « « « « « «

On clear, brisk days, the blue sky overhead, you can enjoy the airy freedom of a roadster. When dark clouds come, it takes but a few moments to raise the top and command the snug comfort of a coupe. It is thus a splendid car for all the year, for every changing mood of mind or weather. « « « « « « « «

Ease of control, comfort, the safety of fully enclosed four-wheel brakes and a Triplex shatter-proof glass windshield, reliability, economy and long life are among the other outstanding features of the new Ford Cabriolet. « « «

OF COURSE - IT'S AN EKCOMOOR

If it's the smartest coat in the gathering — the envy of every fashion appraising eye — of course it's an Ekcomoor . . . To the last trim line Ekcomoor Coats are styled with alluring individuality and so superbly tailored that they retain their fresh charm through months of constant wear . . . In town or country — for travel or sports — wherever you go or whatever you do — your Ekcomoor is the one garment you simply cannot leave behind. ...Ekcomoor fabrics serenely resist moisture, dust and wrinkles. They're quite exclusive and pure wool . . . Choose your spring Ekcomoor from many furred or untrimmed models which your favorite shop will show you. They will delight you. Descriptive booklet sent on request.

Look for this label on every genuine EKCOMOOR *Coat*

Ekcomoor COATS

For All Occasions

EDWARD KRIEGER & CO., Inc., 498 Seventh Avenue, New York

Canada: GREENBERG-LEWIS CO., Montreal

VOGUE'S SCHOOL AND CAMP DIRECTORY

Youth is led by Youth

To camp for the summer! Boys and girls eagerly look forward to this gay holiday! Their wise parents are contented, too. They realize the importance of youthful leadership and know they can rely upon the competence of those in charge.

The counsellors at fine camps are splendid young people . . . vigorous and intelligent. They are supervising the activities in which they are most keenly interested. The youngsters enthusiastically follow the guidance of these expert craftsmen and athletes.

Camp directors know this. They give the most careful consideration to the selection of their staff. They employ those best fitted to give the children the same wise, kind supervision they receive at home.

Some of the best camps are listed here. Send for descriptive catalogues of the ones which interest you most, or write to us. We shall be glad to supply you with further information.

THE CONDÉ NAST EDUCATIONAL BUREAU
1928 Graybar Building, Lexington Ave. at 43rd, New York City

GIRLS' CAMPS

CAMP FARWELL

A camp for girls on a beautiful lake in the Green Mountains of Vermont. **Fine horses. No extra charge for riding.** Farwell girls know the joys of life in the open with swimming, canoeing, tennis and other land and water sports. Dramatics. Crafts. Tents and Bungalows. Hot and cold running water. Careful supervision. Senior and Junior camps. 25th year.

Booklet on Request
ROSALIE V. SANDERLIN, Director
2614 31st Street, N. W., Washington, D. C.

TEELA-WOOKET
Roxbury, Vt.

"The Horseback Camp." Famous for fine saddle horses, free riding and thorough instruction in horsemanship. Happy, laughing girls canter along the shady trails. Sleep under the starlit skies. Dive and swim and learn to play well the games they love best. Beautiful golf course with free instruction. Homey little bungalows. Shower baths. Delicious food in abundance. "No extras." Booklet. Mr. and Mrs. C. A. Roys, 10 Bowdoin St., Cambridge, Mass. Camp Idlewild For Boys, Lake Winnepesauke, N. H.

SARGENT SCHOOL CAMPS
Peterboro, N. H.
July 2-Aug. 29.

19TH SEASON. For girls. Assures the best kind of social adjustment and physical adaptation for all the activities that make the successful camp life. Class A equipment and sanitation. Separate camps for Juniors and Seniors. Expertly selected saddle horses. Counselor Training Course. Hockey and sports camp, September 1-13. *Catalog.*

Mr. and Mrs. Ernst Hermann, Dir.; Miss Emma Sanborn, Sec., 52 Everett St., Cambridge, Mass.

CHINQUEKA CAMP For Girls
On Bantam Lake, Conn., among the Litchfield Hills
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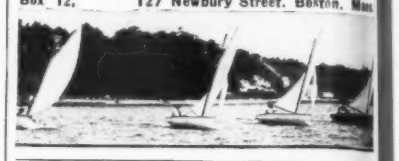

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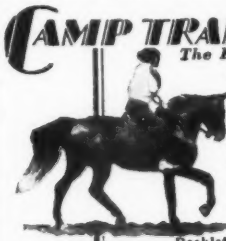

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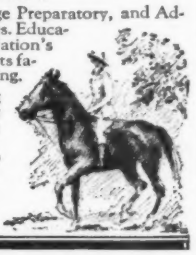

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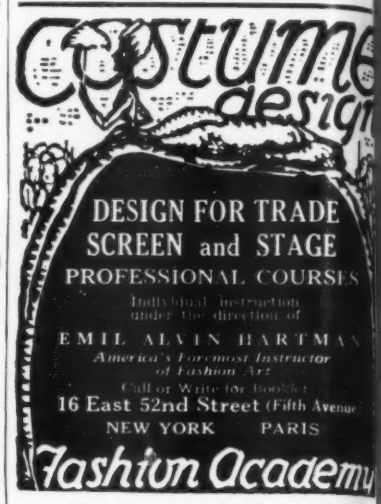

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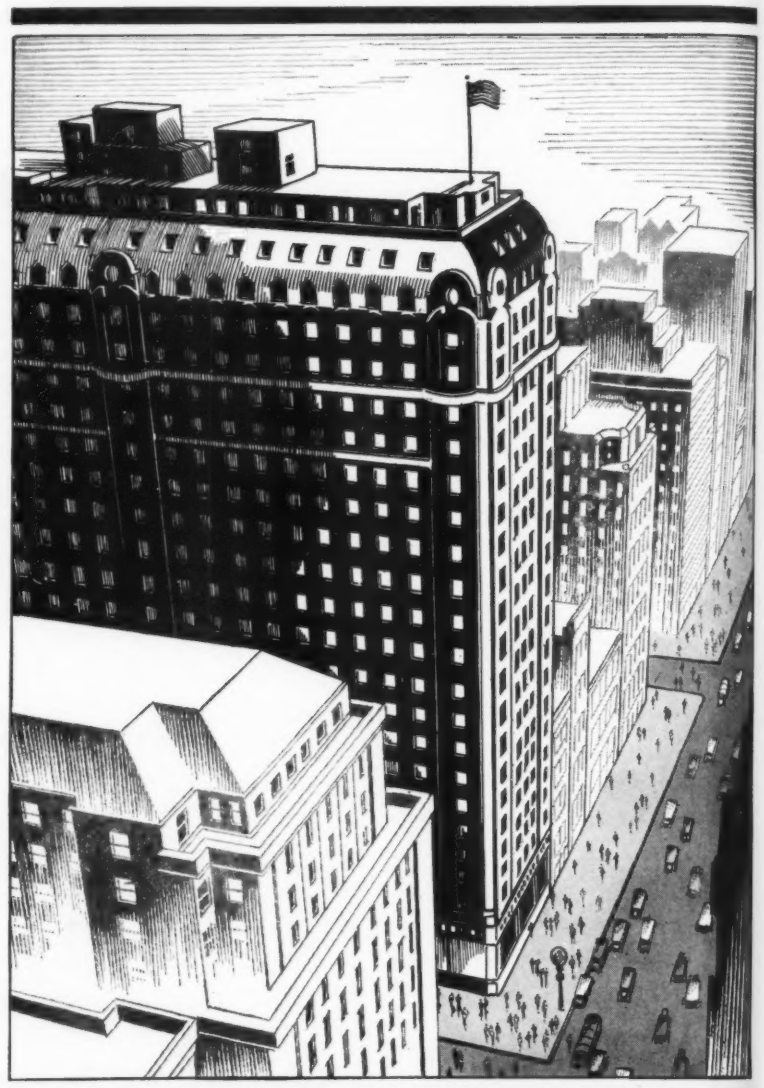

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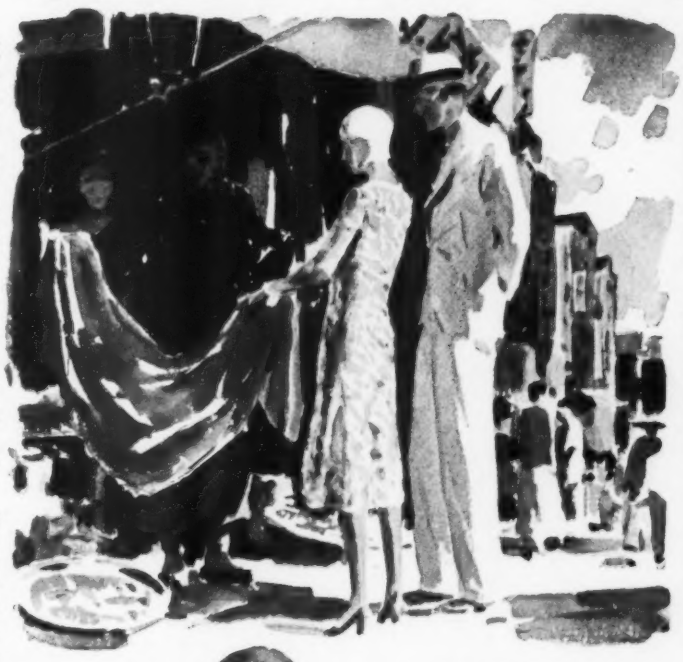
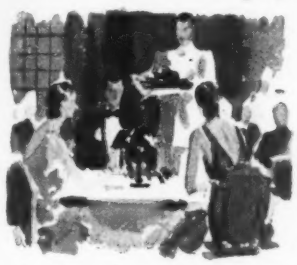


Thursday—Landing day! What a revelation, is Shanghai! No wonder all the world is curious about it. It's as cosmopolitan as Vienna! Wide European streets—in the center of town—branching off into rabbit-lane by-ways. Chinese swarming the place. In brocaded coats—and coolie cottons. Ricksha bells clanging. Funny tram cars with no rails. Foreign motors. And the traffic cops!—they're giant Sikhs in khaki. With beards, and huge turbans on their heads.

It's frightfully *interesting!* Just to walk the streets here. For twenty coppers, we hired a ricksha this afternoon. Ambled along Nanking Road. Past ten thousand great shops. (We were searching for *bargains!*) Off to the edge of town—to a rag-tag-end of a street—called "Pig Alley." Here everything's antique. And hand-made. Even the pewter. And what ridiculous prices! Oh, such a *lovely* pewter boat, a junk model. What a stunning dinner center-piece! And only five Mexs. (A Mex. is about 50c in our money. Ho, our shopping pin-money goes twice as far on this exchange.)

An antique lover would go *wild* in China! Old carved woods. Ming China. Cunning snuff bottles, once belonging to a Pekinese princess. We had to hire an extra ricksha to take our "vagabond loot" back to our ship.

On we went. To the Native City. Narrower and funnier streets. Music Lane and Bird Street. Chinese flutes playing. And food stalls cooking right on the street. Ate water-chestnuts on sticks for a copper.



We must have tea. So we wandered over a little zig-zag bridge. To the Willow Pattern Tea House (like the design on our plates at home.) Piping hot tea—poured out of a little pot, shaped like a bird. Jasmine buds in our thimble of a cup. As fragrant as a Chinese dream!

Five o'clock!—Dashed back to our President Liner to dress. Big dinner party tonight at the Majestic.

What a surprise—these gorgeous hotels in Shanghai. They'd make Manhattan sit up and stare. The Majestic used to be a private Chinese palace. There's an ivory room—a pearl room.

And the royal suite was once a Mandarin's *harem!* It's really a museum. They served our appetizers in a rock garden grotto. All ferns and shaded lights. Talk about swank!

And a sunken dance floor (of course we danced during our lavish dinner. Twenty-piece American jazz.) Oh, what an evening!

I'd like to stay in Shanghai a whole year!

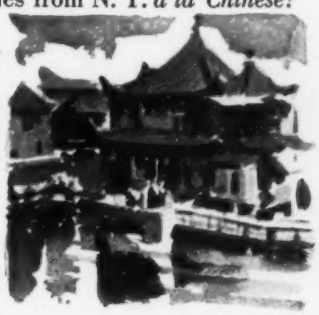
Friday—More new people on board. Bound for Hong Kong and India. Never get bored meeting different people in every port. That's the great advantage of the President Liners—always taking on new passengers. We meet globe-trotters who've done the world in every fashion. They say we're wise to do the Orient first. Then Europe will mean more.

This afternoon—out to the big Shanghai Sweepstakes! First purse a cool ¼ million. Whoops! I won—a little. Anyway, it was enough to buy my heart's desire. A mother-of-pearl make-up box with tiny secret drawers for jewelry. And a set of exquisite lingerie from Yates Road!

Can understand why the women dress so beautifully. With Chinese handiwork so cheap. And Frenchtown shops carry Paris models, as well. They say you can buy everything in the world in Shanghai. I believe it!

What do you think we ate at the Races? —*Eskimo pies!*

In the evening to the New World. All of young China there. Can you imagine a Coney Island 10,000 miles from N. Y. *a la Chinese?* It's a roof garden. They charge the Chinese 2 coppers to ride up in the elevators. (It's part of the amusement, if you please.) There are 4 Chinese vaudevilles going at once. Games and side-shows.



We laughed until we were hungry. Then we tried a pair of chopsticks. Never knew fried prawns were so *delish!*

"Home" to the ship by midnight. Grand, comfortable white bed!

Saturday—Today was a Russian Day! Could just as well have been Moscow. We met Stepanova. A Russian dancer, the idol of Shanghai. Our party grew and so, to the Russian Cafe in Range Road. Peasant music there. And what *hors d'oeuvres!* On a huge tray like a barge. I counted 24 kinds—Oh, what tempters! They're called "Sakushka."

All my life I've wanted to go these places. What a dream come true!

And now there's Hong Kong and Manila ahead. And Java and India . . .

Note: This is the second of a series from the travel diary of a President Liner passenger. The full set in attractive booklet form may be had by writing to Dept. 2-C of the nearest Passenger Office listed below.

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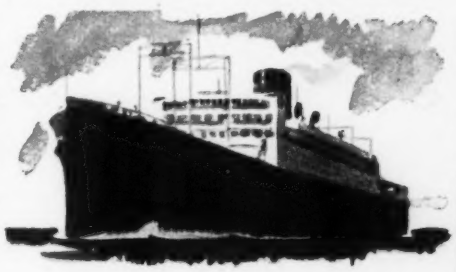

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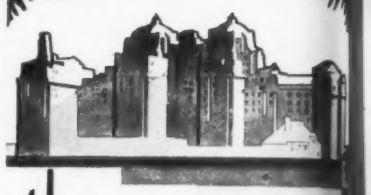

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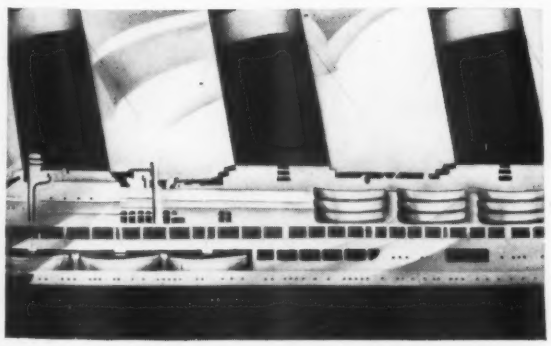

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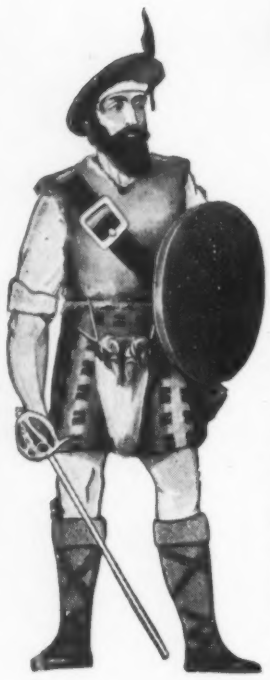

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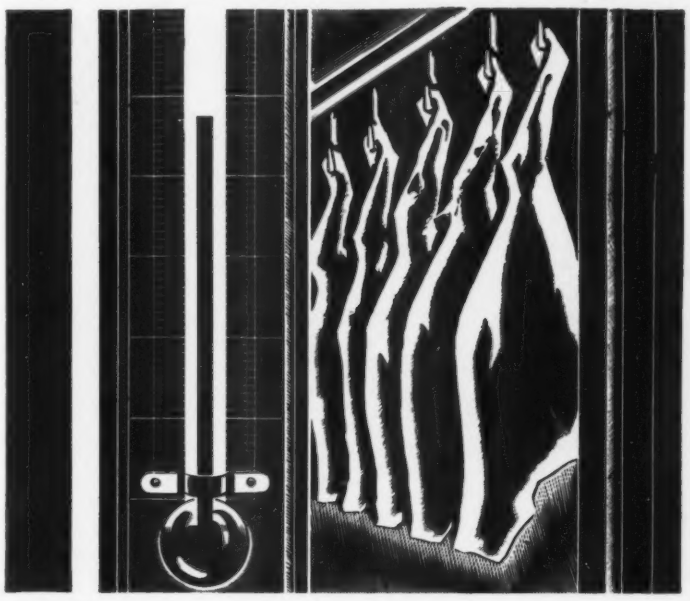

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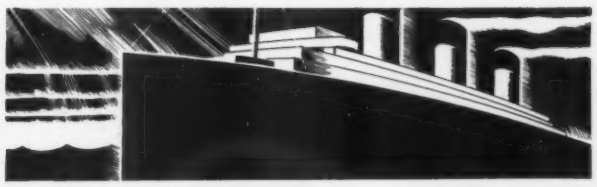

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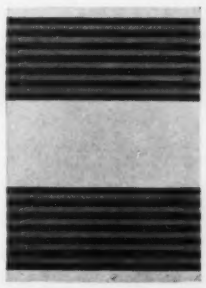

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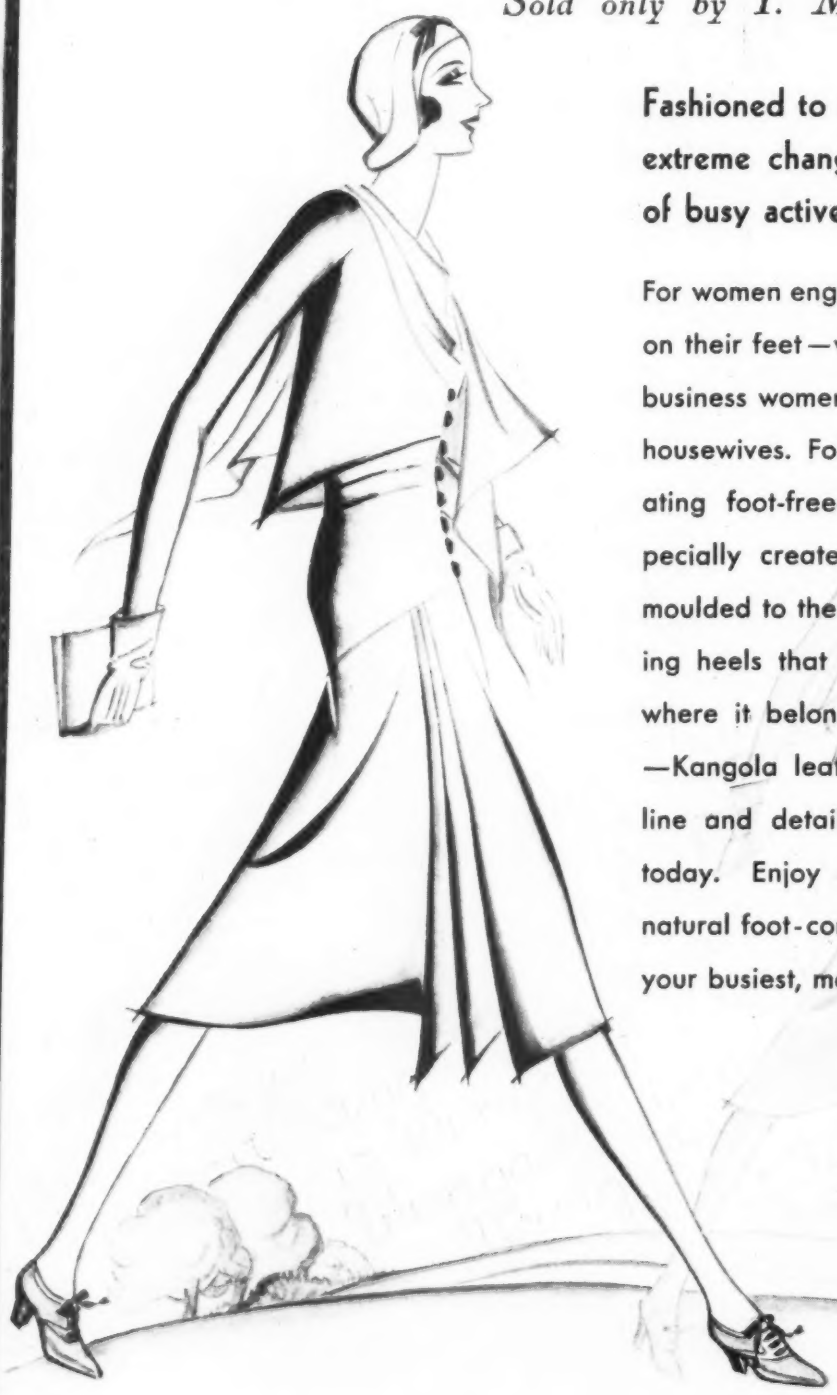

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Daniel E
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Milbank
Mrs. Robi
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PHILADELP
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William J.
Bentley
Mrs. Par
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Bitting—
Mrs. Harr
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Childs—
Mrs. John
a daughter
Du Pon
Mrs. H. E
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Johnson
Mrs. Hen
Sharine Ste
Lemmon
William T
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Mrs. Gall
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27 WEST

SOCIETY

BIRTHS

NEW YORK

Bancroft—On February 27, to Mr. and Mrs. Paul Bancroft, junior, (Rita Manning), a son.

Bartram—On March 2, to Mr. and Mrs. J. Burr Bartram (May Sheppard), a daughter.

Campbell—On February 28, to Mr. and Mrs. Frederick M. Campbell (Audrey Barrow), a son.

Debevoise—On February 28, to Mr. and Mrs. George Douglas Debevoise (Caroline Norton), a daughter.

de Saint Phalle—On March 7, to Mr. and Mrs. Alexander de Saint Phalle (Helen Harper), a daughter.

Dixon—On March 3, to Mr. and Mrs. W. Palmer Dixon (Theodora Thorpe), a son.

Hardin—On March 10, to Mr. and Mrs. Taylor Scott Hardin (Nancy Hale), a son.

Huger—On March 2, to Mr. and Mrs. Daniel Elliott Huger (Betty Kress), a daughter.

Milbank—On February 22, to Mr. and Mrs. Robbins Milbank (Mary Lightfoot), a son.

PHILADELPHIA

Beach—On February 17, to Mr. and Mrs. William J. Beach (Blanche Hannell), a son.

Bentley—On February 9, to Mr. and Mrs. Parke Ballou Bentley (Charlotte Carter), a son.

Bitting—On February 21, to Mr. and Mrs. Harry Lincoln Bitting (Norma Hodgdon), a son.

Childs—On February 14, to Mr. and Mrs. John Norris Childs (Charlotte Fray), a daughter.

Du Pont—On February 16, to Mr. and Mrs. H. Belin du Pont (Margaret Lewis), a daughter.

Johnson—On February 23, to Mr. and Mrs. Henry Enu Johnson, junior, (Katharine Stevenson), a son.

Lemmon—On February 23, to Doctor William T. Lemmon and Mrs. Lemmon (Madeline Pearce), twin daughters.

Meeds—On February 16, to Mr. and Mrs. Hollyday S. Meeds, junior, (Ellen du Pont), a daughter.

Morris—On February 21, to Mr. and Mrs. Galloway Cheston Morris, third, (Elizabeth Boyd), a son.

DEATHS

NEW YORK

Grosvenor—On February 28, Edwin P. Grosvenor, husband of Thelma Cudlipp Grosvenor.

Higginson—On February 24, James J. Higginson, husband of Virginia Mitchell Higginson.

Jones—On February 25, Richard H. Jones, husband of Louise Conkey Jones.

Taft—On March 8, William Howard Taft, husband of Helen Herron Taft.

ENGAGEMENTS

NEW YORK

Dennett-Chadwick—Miss Louise A. Dennett, daughter of Major Harold O. Dennett and Mrs. Dennett, to Mr. Sturgis E. Chadwick.

ENGAGEMENTS—Continued

Little-Cherouny—Miss Janet Roberta Little, daughter of Mrs. Robert Forsyth Little, to Mr. Arthur Stratton Cherouny, son of Mr. and Mrs. Arthur E. Cherouny.

BALTIMORE

Ambrose-Roche—Miss Mary Elizabeth Ambrose, daughter of Mr. and Mrs. Vincent Ambrose, to Mr. Bernard Joseph Roche, son of Lieutenant Cornelius F. Roche.

BOSTON

Bowie-Pereira—Miss Beatrice Marie Bowie, daughter of Mrs. Edward Bowie, to Mr. H. F. DeCourcy Pereira, son of Mr. H. A. DeCourcy Pereira, of London.

Dawes-Price—Miss Hazel Marie Dawes, daughter of Mrs. Henry Laurens Dawes, to Mr. Thomas Davis Price, son of Doctor Milo B. Price and Mrs. Price.

Lawrence-Whiteside—Miss Caroline Freeman Lawrence, niece of Colonel Edward H. Eldredge and Mrs. Eldredge, to Mr. Frederick Shattuck Whiteside, son of Doctor George Whiteside and Mrs. Whiteside.

Russell-Willauer—Miss Louise K. Russell, daughter of Mr. and Mrs. Benjamin F. W. Russell, to Mr. Whiting Willauer.

PHILADELPHIA

Goodrich-Spalding—Miss Dorothy Goodrich, daughter of Doctor Charles A. Goodrich and Mrs. Goodrich, to Mr. Oakes Ames Spalding, son of Mr. and Mrs. Philip L. Spalding, of Milton, Massachusetts.

WEDDINGS

NEW YORK

Bonnell-Fitch—On March 1, in the chapel of the Fifth Avenue Presbyterian Church, Mr. John Harper Bonnell, son of Mrs. John Harper Bonnell, and Miss Marion La Grange Fitch, daughter of Doctor Allen Fitch and Mrs. Fitch.

Borden-Richardson—On February 28, Mr. Lambert Lee Borden, son of Mrs. Charles Francis Scott, and Miss Florence A. Richardson, daughter of Doctor Charles H. Richardson and Mrs. Richardson.

Buck-Farrell—On March 3, Mr. Richard J. Buck, son of Mr. Charles Austin Buck, of Bethlehem, Pennsylvania, and Miss Rosamond Marie Farrell, daughter of Mr. and Mrs. James A. Farrell.

Clarke-Benkard—On February 26, Mr. Charles Harold Clarke, son of Mrs. Charles Clarke, and Miss Elsie Benkard, daughter of Mrs. Lewis Stuyvesant Chanler.

d'Casasus-Volck—On March 1, in Paris, Mr. Mario d'Casasus and Mrs. Edna M. Volck, daughter of Mrs. Vernon C. Alexander.

Davisson-Wilson—On February 25, Mr. Richard Leach Davisson, son of Mr. and Mrs. Oscar F. Davisson, of Dayton, Ohio, and Miss Beverly Wilson, of Fall River, Massachusetts, daughter of the late Rufus R. Wilson.

Dupee-Henley—On February 25, Mr. Walter Hamlin Dupee, junior, son of Mrs. F. Kennett Dupee, and Miss Elizabeth Henley, daughter of Mrs. John Beisel Smiley.

Dunne-Johnson—On February 27, Mr. Finley Peter Dunne, junior, son of Mr. and Mrs. Finley Peter Dunne, and Miss Evelyn D. Johnson, daughter of Mrs. Maurice Levy and the late David C. Johnson.

(Continued on page 58)

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WEDDINGS—Continued

Dwight-Chapin—On March 15, Colonel Arthur Smith Dwight and Mrs. Thomas Christy Chapin, daughter of the late John R. Howard.

Harley-Blake—On March 4, Mr. Price Harley, of Philadelphia, Pennsylvania, and Miss Susan Blake, daughter of Mrs. Teresa Harnell Blake.

Hudson-Washburn—On March 4, in the chantry of Saint Thomas's Church, Mr. Thomas Spicer Hudson, son of the Reverend T. Lee Hudson, of Ainsworth, England, and Miss Edna Washburn, daughter of Mr. and Mrs. Gilbert T. Washburn.

Hurst-Watson—On February 26, Mr. John Edward Hurst and Miss Annie Potter Sprague Watson, daughter of Mr. and Mrs. Byron Sprague Watson, of Providence, Rhode Island.

La Branche-Langdoc—On March 6, Mr. George M. L. La Branche and Mrs. Emmala Dunbar Langdoc.

Lutkins-Robbins—On March 4, Mr. Clinton S. Lutkins, son of Mrs. Steven Lutkins, and Miss Gladys Robbins, daughter of Mr. Rowland Ames Robbins.

Phillips-Hanson—On March 4, Mr. Giles Taintor Phillips, son of Mr. and Mrs. A. Lawrence Phillips, and Miss Jane Hanson, daughter of Mrs. Robert Earle Hanson, of Atlanta, Georgia.

Putnam-Stout—On February 28, in the Church of the Resurrection, Mr. Harrington Putnam, junior, son of Mr. and Mrs. Harrington Putnam, and Miss Barbara Stout, daughter of Mrs. Joseph Suydam Stout.

WEDDINGS—Continued

Randall-Fuller—On February 28, in the chapel of the Fifth Avenue Presbyterian Church, Mr. David Judson Randall, junior, son of Mr. and Mrs. David J. Randall, and Miss Mary Leslie Fuller, daughter of Mr. and Mrs. Henry Jones Fuller.

Rogers-de Jumilhac—On February 22, in Santa Barbara, California, Mr. Eliot Rogers and Countess Constance de Jumilhac, daughter of Mr. David Coolidge, of Boston, Massachusetts.

Slade-Carr—On February 25, Mr. George Norman Slade, son of Mr. George Theron Slade, and Miss Elizabeth Carr, daughter of Mr. and Mrs. William Clifton Carr, of Toledo, Ohio.

Stanley-Osborne—On March 8, Mr. Gilbert Stanley, son of Mrs. William Stanley, and Miss Louise H. Osborne, daughter of Mr. and Mrs. Loyall Allen Osborne, of Stockbridge, Massachusetts.

Tomlinson-Drew—On March 21, Mr. H. Charles Tomlinson, son of Mr. and Mrs. Henry M. Tomlinson, and Miss Elizabeth Harriet Drew, daughter of Mr. and Mrs. Charles V. Drew.

Wallace-Simpson—On February 27, Mr. Charlton Wallace, junior, son of Doctor Charlton Wallace and Mrs. Wallace, and Miss Eleanor Simpson, daughter of Mr. and Mrs. Thomas Simpson, of Burlingame, California.

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VOL. NO. 75 NO. 8 WHOLE NO. 1384

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EDNA WOOLMAN CHASE—EDITOR-IN-CHIEF OF THE THREE VOGUES

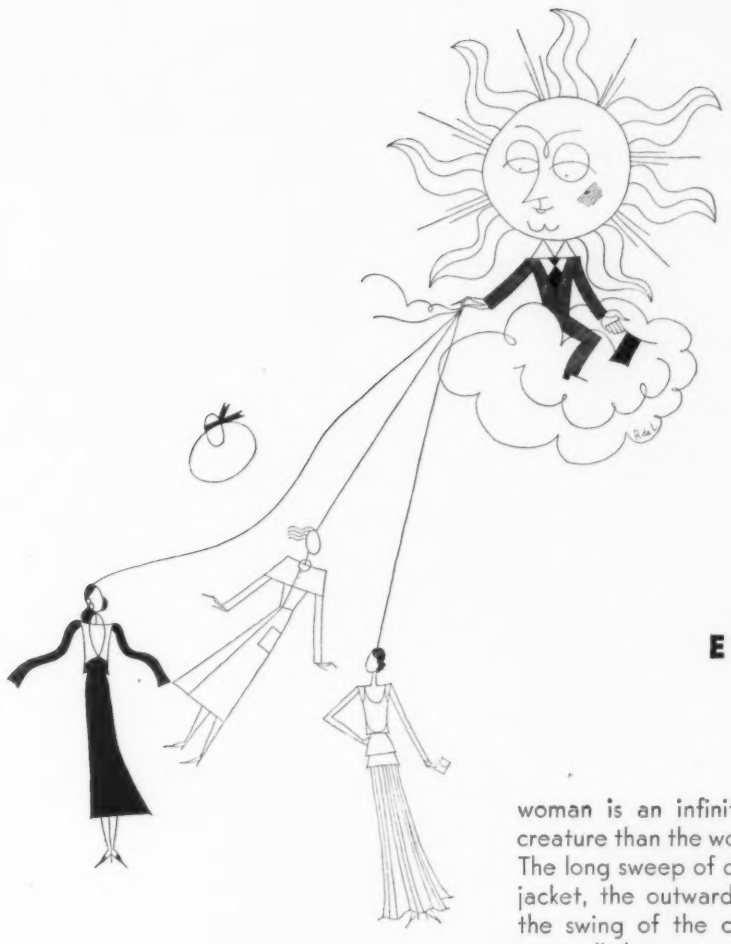
KNOX

makes the contou motif important

● **"Moonlight"** (above) is a finely woven straw hat that is contour conscious, too. A utilitarian straw that belongs in the correct wardrobe. It is priced at eighteen dollars.

● **"Ardeu"** (above) has the precise contour, expressed w a single significant sweep of line which marks and mak the smart early season hat. Simplicity of line has ev been a fine art and in this Knox felt with its tailored ri bon, its exquisite balance of crown with brim—it is at best. In correct colors to accompany suits and furs the lighter weight coats. "Ardeu" is priced at fifteen dolla

● **"Ardeu"** and **"Moonlight"** will be found in the sma shops most everywhere which sell Knox women's hats. New York City, Knox hats for men and women can be s cured at these shops of Knox the Hatter: 711 Fifth Avenu at 55th Street, 452 Fifth Avenue, at 40th Street, 359 Madis Avenue, at 45th Street, 1495 Broadway, in the Paramou Building, and downtown at 161 Broadway, in the Sing Building. A catalogue of correct riding hats on reque



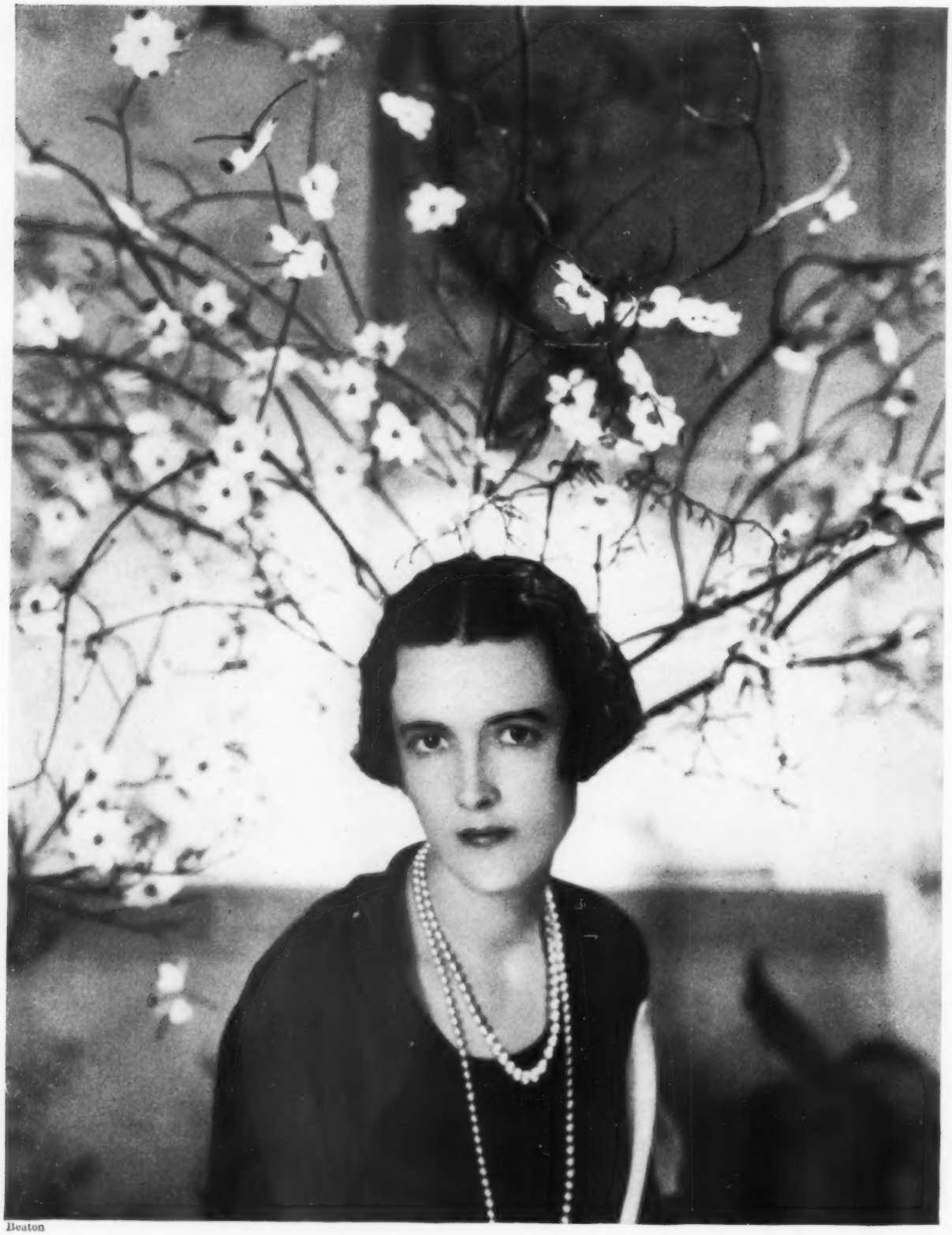
VOGUE'S-EYE VIEW OF THE MODE

CHIC is a prima donna among the arts, always temperamental, always darting off after something new. Court it with cold cash only, and you will never succeed. Pursue it too ponderously, and it will laugh up your sleeve.

Chic has no laws, no consistencies. It decrees a fashion at one moment and banishes it to the give-away box at the next. It tells you to be classic and then sets a little Victorian cape on your shoulders. It says be simple and tickles a great feather fan under your nose. It catches you laughing at the hat on the back of the head of the girl on Main Street and dishes it up to you adorably as the smartest hat of the season.

Chic can not be copied from another woman. Her chic may not be your chic, and cribbed chic has no salt. The chic woman is an infinitely more fascinating creature than the woman with chic clothes. The long sweep of drapery, the nip of the jacket, the outward perk of the peplum, the swing of the cape, the swirl of the coat, all these new movements are in her blood. She has a sense of her own waistline. Her hands tell the story, as well as her gloves. Her shoulders are as amusing as her new, short sleeves. Chic is worldly, but it is no snob. Wyoming cowboys have it. In queens, it is frequently lacking. It fascinates long after dimples have had their day. It is often extravagant, but always gay. It is a dramatic sense. It is the spirit of masquerade in life, whether it is donning a beret or a new tiara.

No psychoanalyst can implant chic in you. All the dressmakers and milliners and perfumers and coiffeurs in the world can not sell it to you if there is not a spark in you to answer theirs. It is developed only by steady and intelligent observation. Vogue's eye goes everywhere and sees everything. Vogue's head-lines point out every significant wavering of fashion. Get yourself in a light-hearted, fluid frame of mind. Then turn over this page and begin.



Beaton

Mrs. Hay, the former Miss Alice Appleton, is well known in New York society for her great charm and beauty. Mr. and Mrs. Hay, who have a young son, John, and a daughter, Adele, are important additions to the Sutton Place colony. They spend their summers at "The Fells," at Newbury, New Hampshire

MRS. CLARENCE HAY

NO MORE CUT FOR CUT'S SAKE; SOFT DRAPING IS RIGHT

THE JUMPER IS NOW OLD-FASHIONED
PARIS PREFERS TO TUCK IN ITS BLOUSE

FASHION IS WILLING TO STAKE ALL ON YOKES

● Hip yokes and shoulder yokes—but hip yokes in particular, for they are the corner-stones of the mode. In that brief space between the waist-line and hip-bone is concentrated the weight and fulness of drapery, the movement and line of the dress. Patou shows this very strongly, with his diagonal draping through the hips.

● Yokes mould the shoulders, cross, tie, and wrap, and develop into scarf ends. Louiseboulanger is a genius at this. Sometimes, a shoulder yoke is repeated in the skirt yoke, as at Schiaparelli's (illustrated on page 42 of the March 29 issue).

THE MODE IS LAUGHING IN ITS SLEEVE

● Because no one knows what sleeves are going to do next. The narrow, fitted Vionnet sleeves, for example, nearly cover the hand. Louiseboulanger cuts short the sleeves of a day dress and ties them just above the elbow—and then uses the same type of sleeves on an informal chiffon dinner-dress. Chantal puts cap sleeves on a dinner-dress of black crêpe. Lelong's late afternoon dress, "Toquade," (shown in the March 29 issue, on page 39) has loose elbow-length petal sleeves, and Lanvin shows them just above or below the elbow for morning and afternoon (illustrated on page 83 of this issue).

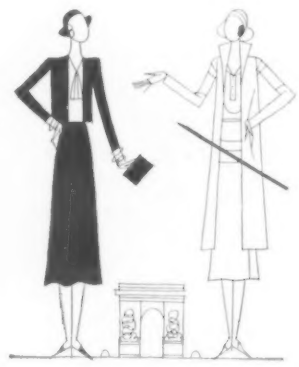
● Lucile Paray has a black crêpe ensemble with a coat that has shorter-than-elbow sleeves, supplemented by pleated sleeves of the dress beneath; and an exceedingly chic black breitschwantz Molyneux bolero has three-quarters length sleeves, to be supplemented by long gloves. There are quantities of sleeveless dresses and blouses for sports, and sometimes a long shoulder cut gives the effect of cap sleeves.

A PLAIN BODICE IS A BORE

● Fashion has no patience with a plain bodice, nor, therefore, with a schoolgirl type of dress. Bodices must carry with them the suggestion of limitless possibilities, and they have absorbed much of the interest that was once expended on the skirt.

● Boleros and shoulder capes, cut in one with the dress, softly draped or capuchin neck-lines and yokes, jabots and frills, and fine hand-work are some of the means to this end. Maggy Rouff is one house with particularly beautiful bodices, and Mirande's "Tourbillon" (illustrated on page 83) is a very good example of a dress that acquires new distinction through bodice softness.

THE CARDIGAN JACKET FADES OUT
THE NIPPED-IN JACKET STEPS IN



THE UNBELTED THREE-QUARTERS COAT IS NO MORE; THE BOLERO JACKET IS YOUTHFUL AND GAY

CAPES AND BOLEROS PLAY A DOUBLE ROLE

• They break the long silhouette and give to a dress the finish that it so often needs. Besides, capes and boleros are both youthful and gay.

• Capes appear morning, afternoon, and evening, but take to the trotteur and travelling type of coat and dress with the best grace of all. Sometimes, they are detachable; more often, they are partly incorporated, appearing in countless manifestations, as suggested in our cape résumé in the March 29 issue. Premet is particularly successful about incorporating capes with the trotteur type, and Goupy's good-looking town-and-sports type clothes usually have the addition of a separate elbow- or hip-length cape. The distinction that can lie in capes is seen in the brown breitschwantz and brown woollen ensemble, shown on page 84. Capes are so prevalent that they run the danger of sacrificing chic to popularity. But much, of course, depends upon the way they are worn—the more inconsequentially, the better.

• Boleros, sometimes worn separately and sometimes cut in one with the dress, give to a runabout dress just the out-of-doors character that it should have. Nicole Groult has made good use of this idea.

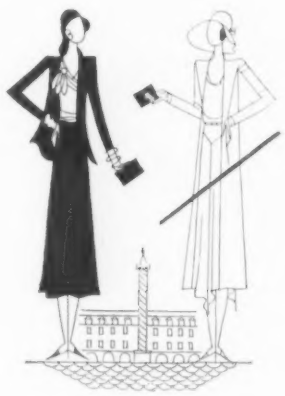
LINGERIE TOUCHES ARE UBIQUITOUS

• Yet, they keep their smart standing and continue to spread their freshness and charm over many of the best dresses. Patou, of course, does lovely things with lingerie, and one of his newest ideas is to outline surplice closings with a narrow shawl collar of white piqué, which stops on its way, now and then, and ties in bows. Tiny white piqué collars and cuffs or frilled linen edges give the spirited Chanel touch to navy-blue, red, and grey jersey dresses and suits.

• Lanvin shows lingerie in an original form: large, flat, white piqué jabots or plastrons that are detachable and, therefore, quite practical. Newest of all is lingerie that seems a part of the dress, such as the collar of Redfern's "Parisienne," on page 158.

• But Vionnet will have none of lingerie and proves that she can make a perfectly charming neck-line out of the dress itself.

GROWING HAIR ROLLS UP SOFTLY
JEWELLERY IS MORE DISCREET



THE COAT-AND-DRESS ENSEMBLE TAKES
SECOND PLACE; LONG LIVE THE SUIT

DROP THE FOX FUR IF YOU WANT TO
BE CHIC; TAKE UP THE FUR SCARF

EVERYTHING WRAPS, CROSSES, AND TIES

• Coats wrap, dresses wrap, skirts wrap. Blouses cross with a surplice line, and skirts wrap and cross at the hips. Sometimes, the whole dress ends in a bow at the hip, and often a dress—or a blouse and skirt—ties at both neck-line and hips. Wrapping, crossing, tying—this is Schiaparelli's great amusement.

PEPLUMS ARE OFTEN JUST WHAT FASHION NEEDS

• Because they go far to express the present feeling of fulness and do much to break the length of the silhouette, balance shoulder interest, and minimize the waist. Usually, they are as full and straight as the skirt beneath and only slightly alter the silhouette, such as the tunic-like peplums at Vionnet, Molyneux, and Augustabernard. The amusing little peplum that looks like a hip yoke, released, on Chanel's black lace dress, "489" (shown on page 68), is stiffened with horsehair and, with the slightly stiffened peplums at Lelong's, is one of the exceptions that proves this fashion rule. (Continued on page 164)

CHANEL

This season, Chanel has again accented black lace. In "489," the 1930 version, the tiny, flaring peplum at the waist and the shoulder cape are very new. The full skirted gown flares out smartly from the waist over a foundation of stiffened tulle; Bergdorf Goodman

For the first time in years, Chanel is featuring organdie—but with great sophistication. In "612," shown on the opposite page, she uses stiffened apricot-rose organdie in a gown with a flaring skirt. A little cape of organdie may be worn; Saks-Fifth Avenue

BLACK LACE IS NEWEST WITH A PEPLUM

CHANEL

ORGANDIE GROWS SMARTLY SOPHISTICATED

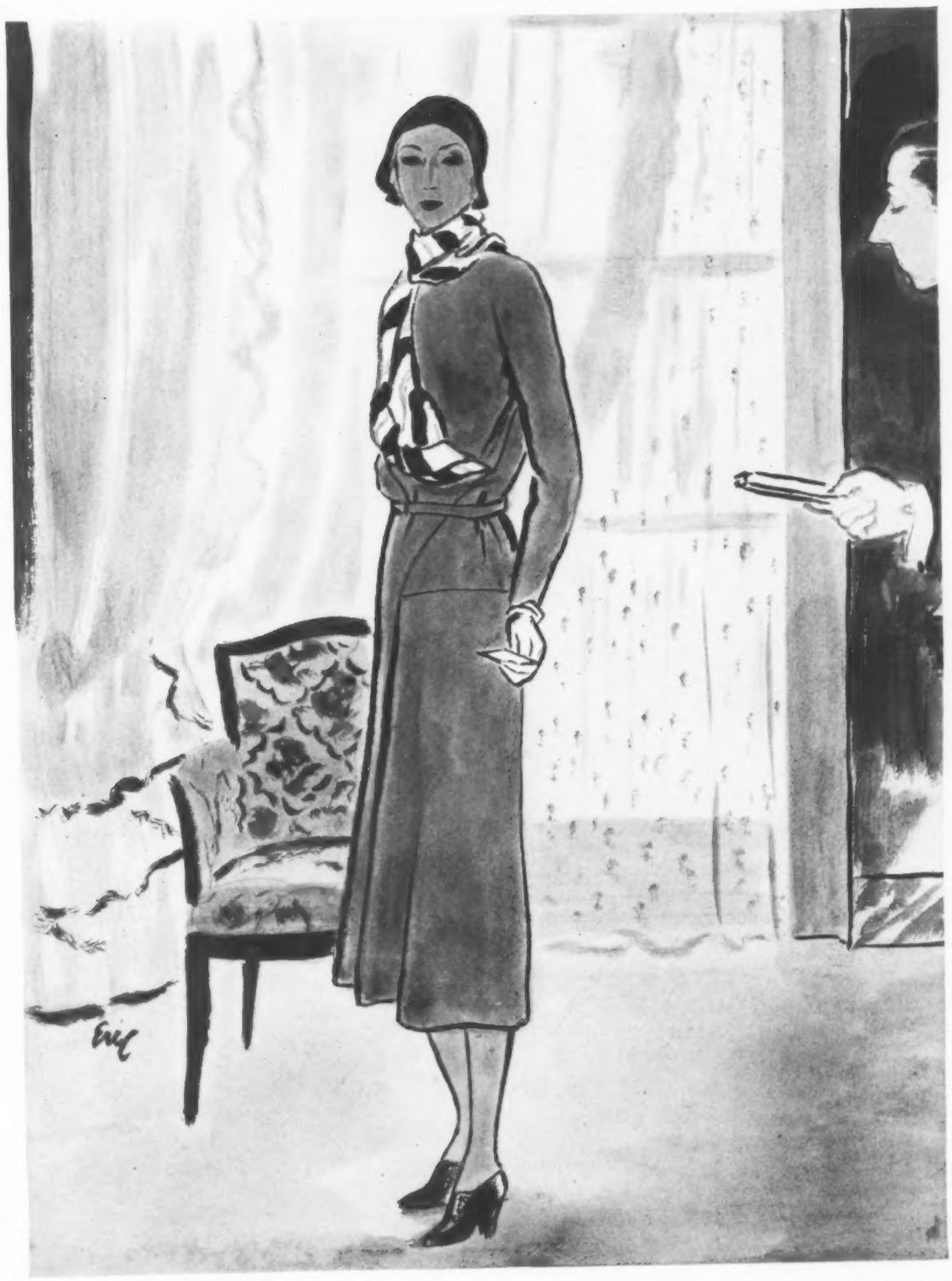
VIONNET

THE FORMAL COAT FOR OUT-OF-DOORS WEAR

A perfect coat for early spring days is the model above, "6080," of grège velours léda, which wraps diagonally in the typical Vionnet manner. Tan lapin is used for the cuffs and the collar; from Franklin Simon

In "5016," the lemon-yellow wool crêpon coat-dress on the opposite page, the subtle drapery of the scarf is typical of Vionnet's brilliant technique. The scarf is of crêpe striped in black, white, and yellow; Franklin Simon

A NEW INTERPRETATION OF THE COAT-DRESS BY VIONNET



VIONNET

REBOUX

REBOUX

The natural picot straw used in the spring hat in the upper sketch was made especially for Reboux. It is trimmed with pink grosgrain; Frances Clyne • A green-and-grège woollen mixture, also woven for Reboux, makes the bonnet in the lower sketch. The three uneven points are typical of this house

A VISIT TO REBOUX, IN PARIS

SPRING is once again a green and charming visitor in Paris. Women are anxious and busy, and even a bit worried: they are all thinking about their clothes. Walking in the rue de la Paix, this morning, I met, by chance, a dearest friend in a simple black suit, but with a very fresh face. She had modified her lip rouge, and she was wearing Lucienne's newest creation. On an April morning, hats are probably woman's greatest desire. Go into Caroline Reboux's large room, and you will find it crowded with women of every type and every language, but, strange fact, all smart and, somehow, striking, for here is a school of good taste, and all have come to ask Lucienne's advice. There she stands, of course, bending over by the window, before the three-panel mirrors—dark-eyed, quick, and sensitive, shaping her last inspiration on a lovely client's head. Madame Martinez de Hoz, Madame de Gainza, the Baronne James de Rothschild, the Marquise de Paris (in brown and beige with a touch of red) are all sitting and talking, waiting for their fittings. Each having made a rendezvous with Lucienne, you will have to wait, too, but you will not be bored. Look at her, watch her, and you will take in Paris at one appreciative glance. (Continued on page 190)

REBOUX

The perfect hat to wear with a thin chiffon dress on a sunny day is the absinthe-green straw at the left. The irregularly widening brim is cut at one side to allow a glimpse of the hair and the line of the neck

The smart hat of fine green milan, shown below, has a brim of black milan folded over one ear. The right-side movement is accentuated by a trimming of grosgrain ribbon in black, red, and green

REBOUX

Hoyningen-Huené, Paris

SCHIAPARELLI

TWEEDS AND JERSEYS IN COUNTRY COLOURS FIGURE FOR SPORTS WEAR

LOUISEBOULANGER

Louiseboulanger has achieved a skilful harmony in "501," above, with a tweed skirt of grège-and-black squares, tuck-in blouse of yellow shantung, and jacket of brown duvetine; Hattie Carnegie. Agnès beret; Hermès bag; Alexandrine gloves. Posed by Madame Simone Demaria

White and two shades of brown wool jersey are used for "Three Up," a London Trades suit, worn by Madame Jacques Porel. The cardigan has a brown border; the diagonally striped sweater, brown bands below the waist, and the tussur scarf is in brown and white; Bendel. Hat from Reboux

Schiaparelli has used pale grège fuzzy tweed for her loose seven-eighths coat, "633," shown on the opposite page, which is intended for sports and resort wear. It fastens with scarf ends; Bendel. The natural coloured lacy straw hat is from Agnès; gloves from Alexandrine

Hoyningen-Huené, Paris

LONDON TRADES

FOR COUNTRY

The young lady in the foreground of the country churchyard is wearing a four-piece cape suit of yellow-beige tweed. The cape and jacket may be worn separately; the blouse is of cotton voile; Milgrim. The bright red jersey suit, centre, has a white silk piqué blouse and a chic draped white straw turban; Frances Clyne. The woman at the extreme left wears a tailored suit of light-weight green tweed with lapels, pockets, and skirt of striped tweed; Bergdorf Goodman

FOR TOWN

On the opposite page, the navy-blue silk ensemble, extreme left, has a cape-jacket with beige fox fur, and a dress; Bergdorf Goodman. The black silk-and-wool three-quarters cape, with grey American caracal, accompanies a one-piece dress; Stein and Blaine. Two shades of blue are combined in the silk suit, second from the right; Frances Clyne. The young girl, shown right, wears a navy French rep suit with a blouse of white embroidered batiste; from Milgrim

LIGHT WOOLS FOR SUNDAY IN THE COUNTRY

SILK AND WOOLS FOR EASTER IN TOWN

Freudy

THE MEAD FAMILY TURNS OUT WHOLE-HEARTEDLY

AIKEN, WHERE THE HORSE SURVIVES

BY DAVID GRAY

Freudy

MRS. J. AVERELL CLARK, MASTER OF HOUNDS

TO describe Aiken as a fashionable winter resort in South Carolina is one of those misleading half-truths that distort the object like a trick mirror. Aiken is *sui generis*. Considered as a winter resort, it presents so many paradoxes that it is easier to tell what it is not than what it is. Even its landscape and climate are a confusion of contradictions. The mercury may go to zero; it can rain and rain, or the sun may shine continuously and bring the gardens into bloom in January. Its rolling, pine-wooded terrain is one day sad and desolate, and the next, golden and green and lovely. Some people try Aiken and loathe it. To others, it is a paradise. It is all very baffling.

Most of the things characteristic of fashionable winter resorts, both in Europe and America, are lacking at Aiken. There is no casino, no country club, no hotel life, no dress parade where people gather to see and to be seen. There is no beach, no mountains, no water-cure. There is no public gambling, no band, no public dancing, no public anything except the village movie theatre. One associates resorts with dangerous beauties, parlour snakes, alluring clothes, exotic scents, jazz, and heavy love-making. There is none of that at Aiken.

Beauty in boots and breeches is busy from morning to night competing with the Brave at manly sports, and playing fair. The male, as such, enjoys a closed season, and this apparently is as he would have it. As the states of Greece laid aside their wars during the Olympic games, so here there seems to be a truce between the sexes. The vamp who is not also a sportsman is out of luck. The heroes have no time for her. Women who want consideration must win it. Out drag-hunting, about all a woman may expect is that no true gentleman will jump on her. This winter, there are half a dozen delightful young women who go so hard that the heroes have difficulty in keeping up. They have solved the problem of sex equality. To the European, it seems a little mad.

But, Aiken, regarded as an experiment in American civilization, is more than a colony devoted to sports,

Cameragrams

MISS VIRGINIA KERNOCHAN, MISS KATRINA McCORMICK, AND MISS SYBIL WHIGHAM

Freudy

MR. DAVID GRAY, MRS. THOMAS HITCHCOCK

though sport is the basis of its social structure. The underlying idea of Aiken is doing what amuses one instead of doing what might be "the thing" to do. There is no "thing to do" at Aiken. The powers of light have triumphed over social darkness. This is the tradition of the colony, the idea that brought it into being.

Having a good time is one of the most difficult businesses of life, though it is simpler now than it once was. Back in the 'Nineties, when Aiken as a winter resort was born, it was particularly difficult. It was the time of Mr. Ward McAllister and his serious Four Hundred, the period of "good form" and the tyranny of "the thing to do." Men who were not only free, but rich, underwent inconceivable hardships. With the thermometer at ninety, they dressed in morning coats and toppers and drove around Newport on coaches. They were herded to ghastly twenty-course dinners where everybody "switched" at a signal, to endless candle-lit lunch parties punctuated in the middle by water-ices. The only escape was by pneumonia or serious drinking, which amounted to the same thing. It was from such a tragedy of boredom that rebel spirits began to slip away and join forces with the Thomas Hitchcocks at Aiken. These pioneers were mostly sportsmen, and the thing that amused them was sport. Having tasted the new freedom, they were never again to be dragooned into doing things that did not amuse, in the name of entertainment. Of course, this social rebellion became nation wide during the World War and is generally credited to the younger generation; but the true Patrick Henrys and John Browns of the movement were the hardy "clubmen" who fled to Aiken, and the next monument to be carved out of a mountain should commemorate them.

To the heritage of this tradition, as historians would say, the Aiken of 1930 has remained faithful, though it is probably not conscious of any tradition or any fidelity. Like has attracted like, and people who loved sports and knew very definitely what they did not want to do tried Aiken, liked it, and built houses there. (Continued on page 154)

Freudy

MISS POLLY POTTER RIDES TO THE MEET

CHEZ VOUS IN PARIS

AS SEEN BY HIM

PERHAPS, you are going to stay a while in Paris; then, by all means, take a friend's apartment in preference to one found through an agent. The nicest furnished apartments and houses are most often rented in this way, for the agents must accept both the good and the bad. Moreover, those on the agents' lists must usually be taken for a longer time than the average American plans to be in Paris. If you are to be there during May and June, perhaps, or October and November, it should be easy to find a friend who has a friend with a charming place, which he or she will let you have for a short time. Frequently, acquiring a real home in Paris is as little bother as engaging rooms in a hotel—and far nicer. Best of all, good servants usually come with a friend's house, whereas apartments on the agent's lists are seldom thus happily equipped, and it hardly seems worth while to engage and install a competent staff for a couple of months.

It is this question of servants that makes all the difference between existing and living, that makes it possible to step into the most charming domestic life in the world as if by magic. In this sense, Paris is rather old-fashioned, for there are still good servants to be had, and it is considered much nicer to live *chez vous* than in a hotel. A well-run house and good food are distinct assets, and the foreigner who comes to spend some time here is much more favourably viewed if provided with a permanent and charming background than if leading an unsettled, transitory hotel existence. Among the people living in Paris, entertaining in restaurants is considered not nearly so chic as giving a dinner in one's own home.

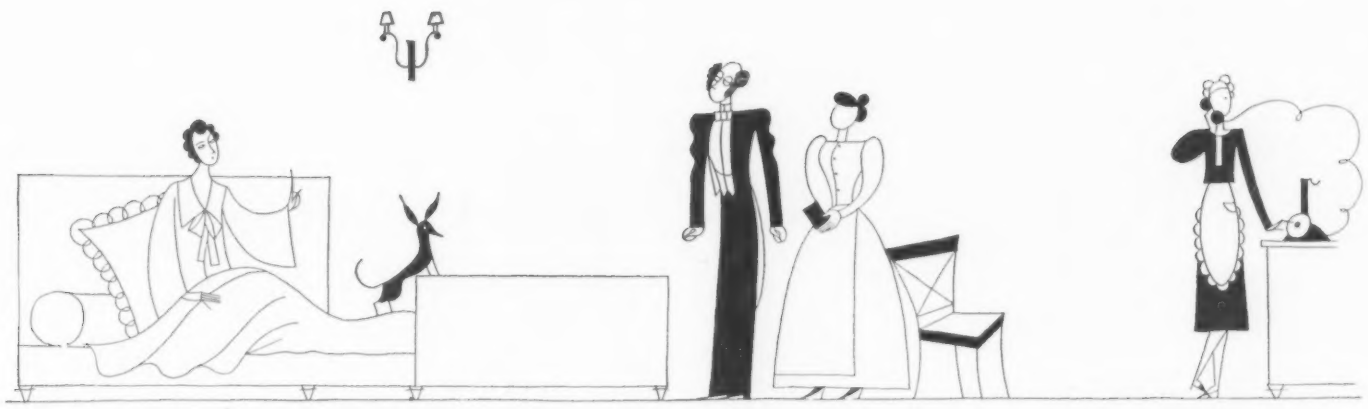
THE COOK'S BOOK MAY RUN INTO HIGHER MATHEMATICS

When taking over a friend's apartment, arrangements are very simple, but it is important to understand the psychology of a French ménage—to know when to question and when to ignore. The servants will work for the wages they have been accustomed to receive, and these wages are not high. Fewer servants are required than elsewhere, for French servants are used to doing more work than in England or America and always know where to get outside assistance at a moment's notice. "Extras," they call these occasional helpers, and every cook and butler has a list of them on hand.

If you are taking a house of moderate size, there will be, first of all, the concierge and his wife. The concierge acts as door porter and extra man about the house, tending the furnace and brushing the walk, and his wife will probably help at times. There will be a butler, a cook, and a housemaid, and they will manage to run the house very well with the extra help they get in, now and then, from outside. If the cook is very good, she will want a kitchen-maid, and this is rather a good sign. The butler may also have a footman, but this permanent addition to the staff is not really necessary, for, when there are more than six or eight to lunch or dinner, he can always get "extras" by telephone. Every other concierge in Paris is a retired butler, presents a very respectable appearance, and knows how to serve. If you take an apartment, the concierge of the building will prove useful, but he is not on your own staff and not always to be counted on. There is less work to be done in an apartment than in a house, of course, so, with that mode of living, you will probably need fewer "extras" than if you have a house on your hands.

YOU MAY STAND FIRM AND BUY YOUR OWN FLOWERS

The concierge, whether the special guardian of your private dwelling or the general supervisor of an apartment-house, is not on your list of servants' wages and, in either case, receives only a tip—usually five per cent. of the



YOUR HOUSEKEEPING CONSISTS IN ANNOUNCING THE NUMBER OF EXPECTED GUESTS

month's rent. It is best to give half of this sum on arrival and the rest when leaving. A good butler gets from a thousand to twelve hundred francs a month; a good cook from six to eight hundred; a housemaid five hundred; a kitchen-maid four hundred; and a footman five to six hundred. You may find wages even lower, and in no case should one think of giving more than the amount paid by the landlord. On departure, a small tip can be given to each servant, as a matter of course, but it should not exceed twenty per cent. of the wage.

It is always well to consult the owner about the running of the house or the apartment, so as to change as few things as possible. For example, if the servants have been used to receiving board wages—that is, a certain sum of money per day for their food—, it is wise to continue the same arrangement, and this sum ought not to exceed thirty francs a day for each servant. This item may be checked up in the books, as explained later, if a definite sum is not allowed. French servants are very economical by training, and one must be careful not to appear overgenerous, or the books will go up to unheard of sums, even according to the American standard of living.

Food is no cheaper in Paris than in New York or London, but it is the system in France to buy only two eggs where two eggs are needed, a quarter of a pound of sugar or butter, and a pint of milk at a time, instead of buying in quantity, so there is no waste and living seems less expensive by comparison. A good French cook never has anything in the ice-box when the day is done, and there are no chances for jolly midnight suppers with eggs and Welsh rarebit, because no such thing has been anticipated. If you should try to change this habit, you would be undermining some of the best moral principles of the French nation, and the effect would be disastrous. As a matter of fact, the cook usually padlocks the ice-box, and so even a chance remaining apple or sprig of celery is as inaccessible at midnight as if it did not exist.

The servants' books are one of the institutions of France and, incidentally, one of the sacred things that must not be tampered with. French people, themselves, have often tried to reorganize this system, but without success. You will have no monthly bills from the greengrocer, the butcher, baker, or the candlestick maker. Even the wood and coal are bought and paid for and appear on one of the servants' books. The milk bill runs from week to week, but is paid for by the cook and appears on her book. You might have an idea of running a bill at La Montaigne, the shop in the rue de Presbourg, where all the most exotic groceries and fruits are to be found, but the minute the butler and the cook discover that you are buying there, they will propose relieving you of this effort, to profit by the commission. It is the same with the florist, but here you have a right to stand firm and buy your own flowers. However, if the butler is clever about arranging flowers, as many French butlers are, you will have one less responsibility.

This system of leaving everything to the servants makes housekeeping very easy, and no pile of huge bills confronts you at the end of the month. But the real reason behind the method is the percentage the servants make on their books. If they are honest servants, their profit does not come from you, but from the shops, which give them a commission on everything they buy and even on every bill they present for payment. Because of this, you can square yourself with the servants—if you are so indiscreet as to order things yourself—by letting them pay the bills.

The food and everything for the kitchen goes on the cook's bill. The wine, the fruits, the flowers, the wood for the fireplaces, and the laundry, go on the butler's bill. There are only trifles on the books of the other servants, for they are only embryo bankers in the making—the cook and the butler being full-fledged private bankers, on a small scale. The chauffeur, too, has his book, and on this goes every expense: the garage bill, the tax for the car, and all running expenses. But if the chauffeur buys anything for the house servants, he gives them the commission to which they are entitled and takes only those from his own department. All the servants give small tips to people who deliver packages and notes to the house, and these are down on the books as *pourboires*. They should not be more than a franc or two, but the plumber, the electrician, and the carpenter (Continued on page 150)

PREMET

Premet has designed an unusual collar for "Le Rallyé," the dress of brown jersey-tweed flecked in green and red, shown above. Once, it would have been a separate scarf, but here it is attached and lined with tuslikasha in red and grège

Jenny's "211," shown at the right, is a one-piece navy-blue marocain dress with a little side flare that might once have been a peplum, but is cut in one with the hip yoke. The flare at one side of the skirt repeats the same ingenious note

JENNY

NEW NECK-LINES AND HIP-LINES TO BALANCE LONG SKIRTS

ONCE upon a time (but, really, just the other day), fashion was very different from the charming affair of this spring. Everybody knows this, but not everybody realizes just where the change lies. All of the six models illustrated on these two pages point out a striking innovation. Each dress would have been just a little bit different had it been made last season, and it is this very infinitesimal difference that brings to light the really great change that has taken place in the mode in such a short time.

The collars on the dress at the upper right on this page and the Lanvin dress on the opposite page would have been separate scarfs a very few months ago. But, now, each is definitely an integral point of the dress it trims—and a very important point, too, since great interest centres in neck-lines at present.

The little side flare on the dress shown in the lower sketch on this page would certainly have been a peplum last season. It might have been one this year, but the fact that it is cut in one with the hip yoke makes it much more definitely a 1930 note. For details are closely allied to the frocks to which they belong, and the closer the alliance, the smarter the frock!

Belts are another detail that may give the note that makes a frock new. The Mirande dress shown on the opposite page would surely have had a plain belt, last season. But, this year, the black crêpe belt is wrapped in an intricate fashion and crossed—giving the feeling of softness and femininity that is now so essential to chic.

And last, but very far from least, are the sleeves of the new frocks for spring. Last year, any frock that had sleeves had long ones; short sleeves seemed as relegated to the past as the balloon sleeves of the 'nineties! Yet, here are short sleeves again, in the foreground of fashion. Some are very, very short, some of elbow length, and still others of the three-quarters length chosen by the Lanvin afternoon frock illustrated on the opposite page, a length that is given added emphasis by the touch of white.

MIRANDE

LANVIN 159

Lanvin's "159," shown above, has a draped capuchin collar of white crêpe that, in another season, might have been a separate scarf, but is now an integral part of the green crêpe dress. The white is repeated on the smart sleeves; from Bendel

Mirande's "Tourbillon," made of black crêpe and shown at the left, might have had a plain belt, but, instead, the belt is soft and interestingly crossed and wrapped. The bodice is draped and accented with rose georgette crêpe at the neck; Bonwit Teller

LELONG

Lelong has used navy-blue and white printed flamenga for "Colibri," the dress at the left. It might once have had a separate jacket, but now has a flaring overbodice. The neck-line and fitted sleeves have white organdie frills; from Wanamaker

Lanvin's "153," at the right, is of brown flamenga printed with a tweed design in black, red, and white. The sleeves might once have been long, but are of elbow length, with a shoulder cape. The white tabs are of silk piqué; from Franklin Simon

LANVIN 153

GOUPY

LUCIEN LELONG

Goupy's "Avant Garde," shown at the left, is a beautifully cut and fitted brown breitschwantz cape worn with a brown wool crêpe dress, forming a distinctive costume. The gilet is of white georgette crêpe, the belt of brown suède; from Sada Sacks. Goupy hat of brown straw

Lucien Lelong's dressmaker suit, "Zig-Zag," shown at the left, above, is of black broadcloth with a white crêpe blouse and is a charming illustration of the nipped-in jacket with a short peplum flare that is so new. The jabot collar of the blouse and the graceful sleeves are feminine details

Lucien Lelong designed "Bob" also—the dressmaker suit of black broadcloth shown above at the right. The double peplum effect on the jacket gives freedom of line without introducing appreciable width. Again, a white crêpe blouse is used with a black suit. The hat is from Rose Valois

JACKETS AND CAPES FOR DAY

SCHIAPARELLI • AUGUSTABERNARD

Schiaparelli's wool coat and printed crêpe dress ensemble, "625," suggests a coat-dress The unlined wrap-around transparent woollen coat is worn over a printed black-and-white dress. This close alliance between coat and dress is important; Bergdorf Goodman

Augustabernard's lightweight black wool coat-dress, "753," shown at the right, above, assumes the character of the dressmaker suit—a spring tendency. It has triangular tunic flounces set on at each side and a long graceful scarf of silk striped in black, yellow, and white

Maggy Rouff designed "Tom Pouce," shown at the right, a tailleur of navy-blue silk-and-wool crêpe. The scarf collar of the blouse has white polka-dots printed on navy-blue crêpe and ties with a scarf end of the jacket; Saks-Fifth Avenue. Marie-Christiane hat

PARIS WEARS A PRINTED SCARF

MAGGY ROUFF

MOLYNEUX

Molyneux uses a bolero in each of these dresses of strikingly long lines. In the model at the left, "139," the short bolero indicates a high waist-line above an interesting draped and knotted hip yoke and a skirt that falls in straight folds. The fabric is white crêpe roma; from Stern. The dress at the right, "126," is also of white crêpe roma and has an embroidered Greek key design. The knotted belt is worn high; from Bergdorf Goodman

PARIS SUGGESTS THE DIRECTOIRE MODE AT NIGHT

CHÉRUIT

DRAPERY AND BOWS

ARE EMPHASIZED FOR EVENING

Chéruit is the designer of both of these gracious evening models. The one at the left, "229," is of supple black moire taffeta with the important upward and forward movement radiating from the waist-line and held in front by a bow. The dress at the right, "231," is of flower-patterned turquoise-blue and silver lamé and has a draped belt knotted low on one side, where it merges with the circular skirt fulness and forms a train that adds to the effect of dignity

Molyneux sponsors the début of the short ermine wrap in the form of a coatee (below) ending at the top of the hips—a type that has aroused great interest in the fashion world. The rolled collar is worked horizontally: Hollander. The diamond chain with pendants is from Boucheron. The white suède gloves—increasingly chic for evening—from Alexandrine

JEAN PATOU

Patou uses soft white ermine as though it were fabric in "Beauty," this enchanting version of the short evening wrap. The horizontally worked fur is gathered into an incrustation in front, formed by the shawl collar, and then tied by means of scarf ends. The diamond and emerald necklace is from Van Cleef et Arpels; white suède gloves from Alexandrine

Hoyningen-Huené, Paris

MOLYNEUX

THE SHORT WRAP, OF FUR OR OF FABRIC,

IS SMARTEST FOR SUMMER EVENING WEAR

Molyneux's very chic new evening cape, "152," is made of white satin and has two circular ruffles, giving the effect of a double cape across the back and at each side. A straight scarf of the satin, tied in a knot at the back of the neck, takes the place of a collar. The diamond necklace with a diamond pendant is from Mauboussin. The suède gloves are from Alexandrine

Hoyningen-Huené, Paris

MOLYNEUX

LOUISEBOULANGER

Louiseboulanger has used two squares of satin-backed sapphire-blue moire to give exceptional chic to "186," a cape for summer evenings. The points hang down at the back, and one corner of the larger square extends into a wide scarf that winds about the neck and over one shoulder; Bendel. Long gloves from Alexandrine; posed by Madame Simone Demaria

Steichen

Miss Devereux, the beautiful daughter of the late Antelo Devereux and Mrs. Radcliffe Cheston, junior, of Oreland, Pennsylvania, is an excellent horsewoman and hunts with the Radnor Hounds. She was one of the younger group who spent the winter in Palm Beach

MISS ALIX VAN RENSSELAER DEVEREUX

the perfect tipster

SCENE: THE VOGUE OFFICE

TIME: ONE DAY IN SPRING

CHARACTER:

THE INFORMATION SERVICE

THE Information Service enters. As she is taking off her hat, the telephone rings.

Voice Over the Telephone: Is this Vogue Information Service?

V. I. S.: Yes, it is. Can we do anything for you?

V. O. T. T.: I have heard you know all about tipping. It's silly of me, but I never know what to give. I am going away for the summer and should like to know whether or not to tip the men in our apartment-house when I leave and, if so, how much? Should they all receive the same amount, even those you don't see?

V. I. S.: It would be very wise to give each one the same amount. The men on the service elevator do just as much for you as the front elevator men and the door-men who greet you with pleasant smiles. In fact, in this instance, they do more, as they must handle your trunks. Each one should have one or two dollars. Of course, this would depend on how much they had been given during the rest of the year.

V. O. T. T.: How much should they be given during the rest of the year?

V. I. S.: A dollar a month is a usual amount to give to each one except the electrician and the handy man, who are only tipped when they do some special bit of work. They would then be given from fifty cents to a dollar. Of course, at Christmas, the staff of an apartment-house is given more than at other times.

V. O. T. T.: Could you tell me about that, too? I had no idea how much to give them last Christmas.

V. I. S.: In the average apartment-house, five dollars to each one would be enough, but if the building is very grand, ten would be better.

V. O. T. T.: Then about manicurists and hair-dressers? I never know how much to give them either—and the women who give facial treatments and massages? What does Vogue think is a fair amount? One wants them to be pleased, you know.

V. I. S.: For a hair-dresser, we should say, twenty-five cents for each service you receive. For instance, twenty-five cents for a shampoo, but fifty for a shampoo and a wave. A manicurist would have twenty-five, but the girl who gives a facial treatment would have fifty. This is because facial treatments take much more of the girl's time than manicures do. A masseuse would be given fifty cents for the same reason. For a permanent wave, we should say, ten per cent. of the charge for it. Of course, these amounts are merely what the average person gives and the usual operator expects. There is no reason why, if one particularly likes a certain attendant and can afford to do so, one should not give more.

V. O. T. T.: If I'm not asking too many questions, what do waiters and taxicab drivers and attendants of dressing-rooms expect to receive?

V. I. S.: To the cab driver, generally speaking, it is customary to give from ten to fifteen cents. If he helps with a bag, drives a long distance, or it is late at night, he should have twenty-five. A waiter is given ten per cent. of the check unless it is a very small one; in which case, he would have fifteen or twenty per cent. If a maid in the dressing-room of a hotel or restaurant does anything for you, she is given twenty-five cents. A man gives ten cents to the girl who checks his hat, except in an expensive night-club, in which case twenty-five is expected.

V. O. T. T.: Are there any other things for which one tips? When some one lends you a motor, for instance, should you fee the chauffeur?

V. I. S.: By all means—give him a dollar.

V. O. T. T.: Just one thing more, suppose, while motoring in the country, one stopped at a tea-room and the woman who ran the place served, should a tip be left for her?

V. I. S.: No, indeed. In no instance is the proprietor of any establishment given a fee.

V. O. T. T.: Thank you. If I think of anything else, I'll call up again.

V. I. S.: Do, by all means.

The Information Bureau powders her nose, sharpens a pencil, and is busily looking out the window at the Chrysler building when the telephone rings again.

V. O. T. T.: I am a friend of my friend who just rang you up. She says you were such a fund of information that I wonder if you will help me. I am going to visit in a large house in the country, and I never quite know what to give the servants. I shall be there from Friday till Monday.

V. I. S.:On a week-end party, it is customary for the women to tip the maid servants and for the men to tip the men servants. You should give the maid two or three dollars unless you had demanded much service of her, in which case you should give five. If you are a familiar visitor at the house and the butler is (Continued on page 146)

SEEN ON THE STAGE

BY DAVID CARB

CHINA'S foremost actor, the most penetrating satirical comedy France has produced in years, a new Shaw play, a fervent, stirring American tragedy—however poorly the season may have started, the last two weeks have brought to Broadway real, abundant, unprecedented riches. And the public response should stop for a long time the talk about a dying theatre. It should also answer definitively the cause part of the age-old question: "What is wrong with the theatre?" This fortnight proves that whatever may be wrong comes from within the theatre, not from without.

THE LAST MILE: John Wexley, a New York boy still in his middle twenties, wrote "The Last Mile," the American tragedy that Herman Shumlin has installed among the gay, glittering shows of Forty-Second Street. With the death-house of a prison for its scene, the principal characters men doomed to die, the dialogue couched in the vernacular of the lower world, it possesses the austere dignity, the inevitability of Greek tragedy. Adhering to two-thirds of the Athenian rule of unity of time, place, and action, it also evokes the emotions that Aristotle said, some twenty-five centuries ago, were essential to that form of art: purgation through pity and terror.

"The Last Mile" calls forth aching sympathy, involves the spectator so completely that he loses all sense of himself; he becomes merely a human thing sharing the sufferings of other human things. Pity and seething indignation well up in him and purge him. The play is in the direct line of

Steichen

HELEN MENKEN, IN "THE INFINITE SHOEBLACK"

Steichen

MEI LAN-FANG, THE GREAT CHINESE ACTOR

Mei Lan-Fang is making a short tour of America in order to present his exquisite, studied art to Western eyes. He is a "tan"—a player of feminine rôles—, for women seldom appear on the stage in China. Clad in gorgeous, jewelled costumes, with singularly expressive hands in subtle gestures, he is able, by the sheer force of his artistry, to suggest all the delicacy of the court ladies of ancient China

Helen Menken, the actress who gave such a poignant rendition of the leading rôle in "Seventh Heaven," is shown in the photograph on the opposite page as she appears in "The Infinite Shoeblack." The title is taken from Carlyle, and the play tells of a young Scotch idealist, steeped in Carlyle, and of his tragic romance with a young woman of brilliant, but unbalanced temperament, played by Miss Menken

those achievements that have made the theatre indispensable to society and will keep it so; it shows once again that certain emotions can be fully realized only in the theatre, that the drama is capable of doing what no other art or medium of expression can do.

Long before the first act reaches its climax and until the final line of the final act has been spoken, "The Last Mile," without a single word of preachment, becomes a terrific indictment of so-called civilized society; the direct statement in terms of quivering drama does it all. Magnificently heroic, its heroism too profound, sincere, and lofty for heroics, it has straightforward simplicity that moves by its very simplicity.

The ascending curtain reveals seven iron cells made more forbidding by the ghastly white light that falls on them. In each, a man is awaiting death. The negro confined to cell thirteen finds some relaxation of the desperation that verges on madness by singing snatches of spirituals. Cell eleven harbours a criminal who mumbles verse—his mind has actually broken. Richard Walters —splendidly played by James Bell—clings to the bars of cell seven; this is his last day of life, the last moments. He asks for a cigarette—one puff, and he drops it; he calls for coffee—the cup falls from his trembling fingers. The other four alert prisoners strive to give him hope—they insist there is still time for a reprieve; they repeat again and again that it will come. Walters knows better, and so do they, but they all pretend. (Continued on page 130)

A HOUSE ON LONG ISLAND

OWNED BY MRS. E. MORTIMER BARNES

AN IMAGINATIVE BIRD-ROOM

Mattie Edwards Hewitt

In Mrs. Barnes's house at Glen Head, the living-room gains effectiveness by white walls, Fontainebleau floors, red damask curtains, and a marble Louis XV. mantel, on which stand figures of Taoist Immortals. A group of period chairs is arranged before the fireplace, and on one wall, as shown below, a Chinese painting flanked by Ming figures hangs above a console. The house was designed by Mr. T. H. Ellett and decorated by Thedlow

The bird-room on the opposite page shows an enormous, screened bird apartment ingeniously resembling a window and a cage. The walls in Chinese-pink have a design painted by Mr. Hanley Henoch. The floor is terrazzo, laid in a design in green and black. By the red lacquer coffee table are a Heppelwhite chair covered in purple, green, and red wool toile and, opposite, an antique Chippendale chair

THE LIVING-ROOM AT GLEN HEAD

From the classically panelled entrance-hall in Mrs. E. Mortimer Barnes's house at Glen Head, one is given a glimpse of the living-room—a room that perfectly expresses the delicacy and grace of the Chinese Chippendale period

White taffeta curtains with cerulean-blue satin valances, a blue satin chaise longue, and wall-paper with alternating satin and lace stripes are the effective decorations for the bedroom of Mrs. Barnes's daughter (shown below)

Mattie Edwards Hewitt

A book-lined retreat that combines both indoor and outdoor charms is the library in Mrs. Barnes's house, shown left, one end of which may be thrown open, by means of great sliding doors, to a shady and inviting terrace

AN INVITING GUEST-ROOM IN THE FRENCH PROVENÇAL TASTE

Old French wall-paper with rural scenes contributes a serene, hospitable quality to this charming guest-room in Mrs. Barnes's house at Glen Head, Long Island. The trim and painted dado are in blue-green, the predominant colour in the background of the paper, and the dressing-table bench echoes the brilliant terra-cotta that also appears in the paper. The wing-chair is covered with a buff-and-mulberry striped fabric with tiny bouquets of vivid flowers, and the small Louis XV. poudreuse is of walnut. The view at the right shows the English oak chest which is flanked by two small Provençal side chairs, with plum coloured cushions that have a gay, flower design and are bound in yellow. The slender Louis XV. bookcase was originally a clock-case and is made of oak

Mattie Edwards Hewitt

Steichen

This gown of black crêpe roma, with jet bands that swathe the hips, is statuesque, yet wearable. It is one of a series of dresses of Greek inspiration designed by Lanvin after creating the costumes for "Amphitryon 38," in Paris, last winter; gown from Saks-Fifth Avenue; jewels from Marcus; shoes from Delman

THE JET BLACK MODE

CHIC IN DETAILS

DETAIL, for detail's sake, has gone the way of the plain little dress it once embellished. Yet fashion was never more concerned with this aspect of itself than now. For detail exists as an integral and inevitable part of the mode. What was decoration before, becomes a necessity now; what was once an accessory is now an actual part of the dress or coat and hardly distinguishable from the whole; what was an obvious and perhaps irrelevant bit of trimming is a contribution to shape and to fit.

Details are now the natural evolution of the cut of a dress, and develop logically, one into the other. They merge with themselves and merge with the costume of which they are a part. Most interesting of all is the way in which they reconcile the different elements of an ensemble—making possible a variety of colours and materials in a perfectly well-balanced whole. Details are the links of the mode.

The scarf end of a printed blouse ties in a bow with the scarf end of a woollen jacket, making a unit of the two; the sash of a dress slips through a slit and emerges to form the belt of the coat. A belt wraps, crosses, and ties to give the softly fitted waist-line that is smartest. Piqué jacket revers are thrust through a slash in the collar to form a closer link; the scarf collar of a blouse drops down and catches up the top of the skirt, almost converting a two-piece dress into one; another scarf collar of a blouse is made to serve as the collar of a jacket—a particularly smart note, seen on many spring costumes.

It is difficult, some- (Continued on page 142)

LOUISEBOULANGER

LUCILE PARAY

Lucile Paray's black-and-grège marocain suit, "Lucile," shown above, is an illustrious example of the important evolution of details. The piqué collar—instead of being an irrelevant bit of trimming—is inseparably linked to the jacket by having the ends slipped through a slit in the collar and tied smartly in the back; from Fernande Hélène

Louiseboulanger takes the bygone and infantile "bib" collar and makes it into a thing of great sophistication in this moss-green crêpe dress, "524." One small drawing divulges what happens to the collar in back, another shows the short, pointed sleeves with ties above the elbow, and the third points out the surplice line and hip yoke; Lord and Taylor

IMPORTANT TRIFLES

COLLARS, PEPLUMS, CAPES, AND BOWS ADD DISTINCTION

AUGUSTABERNARD

Augustabernard strategically uses white piqué on the navy-blue madiana dressmaker suit, "637," above, so that it seems an integral part of the costume instead of an irrelevant embellishment. Both the underlining of the collar and the skirt flounce are of piqué, and the small drawings show how effective the collar is; Bergdorf Goodman

PATOU

Patou's brown, white, and red diagonally striped jersey dress, "Estérel," shown at the right, features a cravat collar of red faille, which is passed through a cut in the bodice and ties in a bow—thus becoming a logical part of the dress. The small view shows the double-turned, stitched box pleats, which start at the centre back and are released below the hips

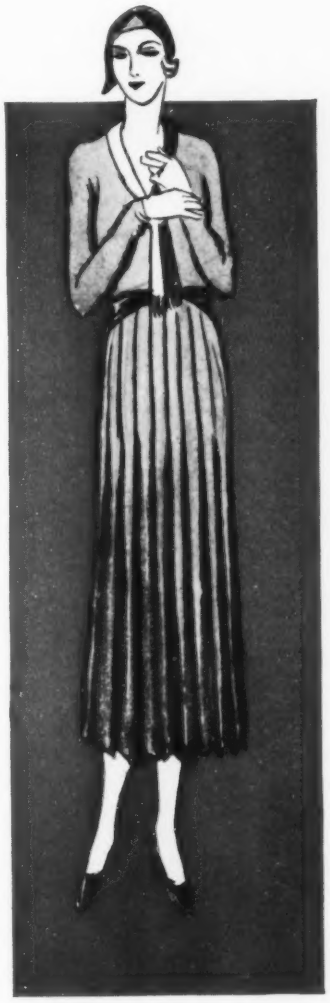
SCHIAPARELLI

Schiaparelli's dress of black wool crêpe, "600," shown at the left, is accompanied by an interesting cape-scarf of black wool crêpe and white triple georgette, draped and knotted in front, as illustrated in the drawing above. The skirt mounts over the bodice, ties with a draped line, and is held in the back by two large onyx buttons; from Bendel

Mirande links together the coat and blouse of this suit, "Quarante Sous," shown right, by using the red silk crêpe collar of the blouse for the collar of the coat. A separate skirt matches the coat, both of which are of blue-and-white tweed, flecked in red. Views of the white blouse with its red collar are also shown at the right; from Mary Walls

Yvonne Carette combines with consummate skill red and white in the summer costume, "Guinguette," shown at extreme right. The three-quarters length coat with raglan shoulders and the separate skirt are of white kasha; the blouse and lining are of red crêpe printed with white dots. A back view of the scarf collar is also shown; from Gervais

MIRANDE · YVONNE CARETTE

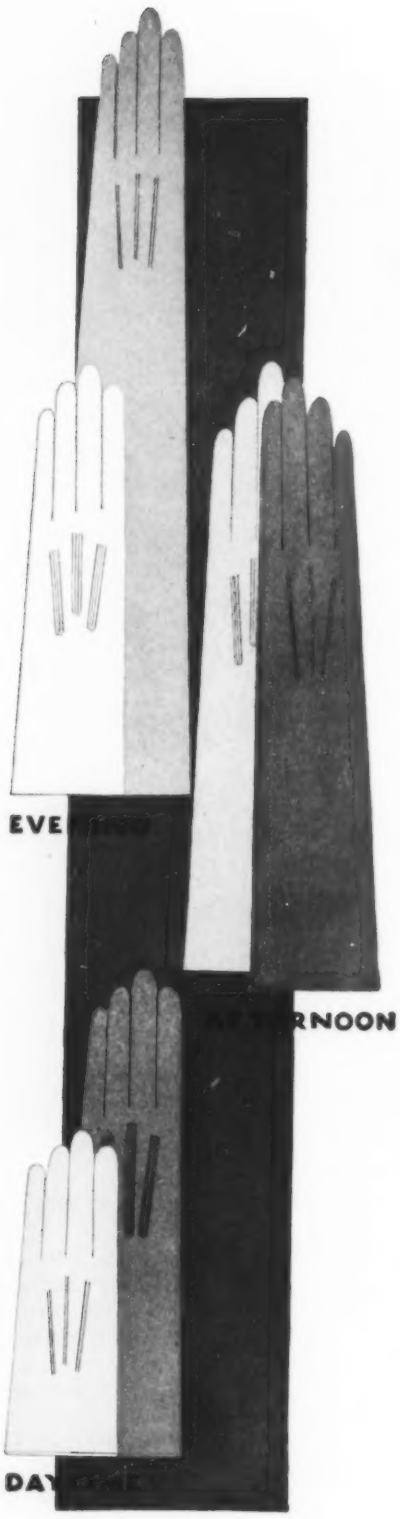


JENNY

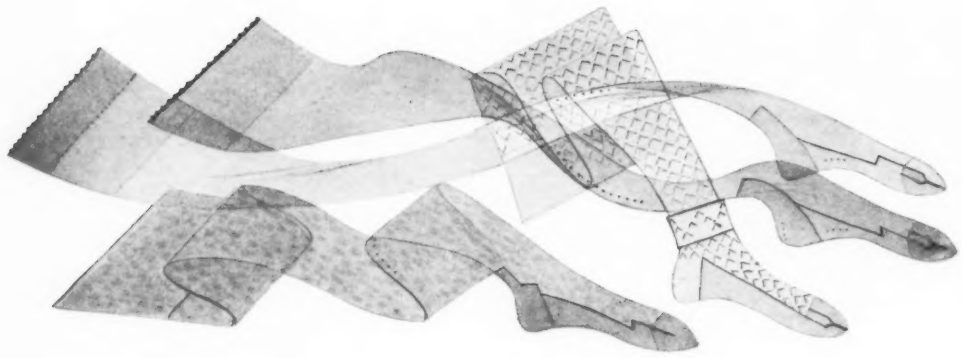
LELONG

Jenny turns trimming into an indistinguishable part of this black triple georgette dress, "242," shown extreme left, by encrusting fan-shaped satin bands of the skirt in a skilful manner. A cravat collar of black and white georgette knots loosely in front and crosses smartly in the back, as the drawing at the extreme left reveals

Lelong has done an exciting thing with the black marocain dress, "Soléa," shown at the left. Revers start in the seam of the raglan sleeves, turn at the waist-line, and continue onto the skirt to form a pointed hip yoke, then tie at the waist-line in back, as shown in the small drawing. Cuffs with long ends trim the sleeves; Hattie Carnegie



One-button antelope Harry glove; Kurzman. Five Fownes suède gloves: four-button day and evening; Bonwit Teller; evening sixteen-button; Best; afternoon gloves, new brown and beige; Franklin Simon. McCullum 57-gauge evening stocking; McCutcheon. Lisle sports stocking, sock to match; Lord and Taylor. Schiaparelli two-tone; Macy's. Rograin, dull-finished; from Best



STOCKINGS

THE wearing of exactly the right stocking is a badge of a fashion-wise woman and all too rare—and, yet, the mode in stockings has changed only in small, subtle ways in recent seasons, and a few basic rules will cover it.

For daytime, the sunburn colours still prevail, though these are slightly darker than those of last season, an intense rosy sunburn shade having given way to a more moderate tone. There is some discussion of the chic of matching one's stocking to one's skin, but this seems to Vogue to be an unnecessarily fine point. The majority of well-dressed women simply choose the shade that seems most becoming and best adapted to all their costumes and use this as a basis for their stocking wardrobe.

To be sure, there may be some exceptions to the general rule, but these are fewer than one might expect. Darker shoes will be worn for street wear, this spring and summer—even with the light printed crêpes that once demanded beige or parchment shoes—, and the sunburn shades will accompany them well. A beige with a grey cast may seem more suited to the costumes of black-and-white tweed that give a grey effect, and there may be other colour combinations that demand a costume with less of the mauve tone that is so generally good. But, in the main, the wise woman will not buy a heterogeneous collection of stockings; she will choose perhaps two shades and have many pairs of each. And, of course, she will buy them as sheer as she can afford in a good quality. Cheap sheerness is always a poor stocking invest- (Continued on page 134)

GLOVES

THERE is no doubt about the fact that the smart world is putting on gloves. And not just one pair—a standard type, in a standard colour. A well-dressed woman now has a glove wardrobe, with one type for general street wear, another for sports, a third for afternoon, and a fourth for evening. She may have more varieties, if she is one of those who are revelling in the revived elegance of fashion. But four kinds she must have. They are essential parts of the general composition of her costume.

The first type, the glove for general daytime wear, is smartest in a four-button or a six-button length—that is, a long wrist length, a little longer than the gloves of last year. Beige is still the leading colour, and a faintly pinkish-beige the best shade, since it is smart with everything. Many women will buy only this colour, while others will prefer to have two shades, one darker than the other, for more "every-day" wear. In any case, a beige with the pink or mauve cast, rather than a yellow shade or a grey, will be smartest, and the glove will be a simple pull-on model, probably of suède, and, if possible, worn wrinkled in the new manner over the cuff of the costume. These will be varied occasionally by gloves of white suède.

With tweeds and other woollens, heavier suède or doeskin seem suitable. And, in Paris, a novelty has been seen in the shape of soft, thick, brown gloves worn with black suits trimmed with brown fur. Black gloves, too, are seen—with exactly the right costumes, such as a suit of black, red, and white tweed. Although (Continued on page 120)

SHOES

TWENTY-ONE pairs of shoes! This seems like a very large number for one pair of feet. But if you looked into the shoe closet of the very well-dressed woman, you would find all twenty-one there. They would have been bought—not because she was extravagant or seeking for variety, but because each costume, to-day, and each occasion, demands a shoe that is exactly suitable. Distinctions in dress are more acute than ever before. But there is variety, too; distinct, though subtle changes. The majority of these shoes were selected because they reflect the very newest points of the 1930 mode.

What, then, are the twenty-one pairs, and when will their owner wear them? Eight are for general daytime wear, morning and afternoon. Seven are for sports wear, both active and the spectator variety. The evening group includes four, the boudoir group two. And several pairs are so classic that they will be a smart part of the wardrobe for a long time to come.

First in this well-dressed woman's shoe wardrobe is a pump, designed for practical every-day wear. It was selected to be worn with a new spring suit—perhaps a Chanel model of black-and-white novelty jersey. But it is the smartest choice for wear with any of the light-weight woollens, for pumps are very prominent in the mode this season. They must, however, be well made, and they are among the hardest shoes to make, since the arch must be perfectly fitted and the cut and workmanship must be impeccable. The example chosen, shown at the left in the lower photograph on page 105, is a beautiful, tailored shoe made of black glacé calfskin, from Delman. It has a slightly heavy sole, (Continued on page 122)

Dana B. Merrill

THE CLOSET SHOP—MRS. GEORGE HERZOG

TWENTY-ONE PAIRS OF SHOES MAKE UP A COMPREHENSIVE WARDROBE OF SMART FOOTWEAR

THE BUCKLE-TRIMMED PUMP

For afternoon wear, nothing is smarter than a pump. The top one in the photograph above (number 6 in the shoe wardrobe) is of brown kid with piping of beige leather and a brown buckle at one side. It is available also in beige trimmed in brown; Delman. The second pump (number 12) is of white linen edged with brown perforated leather and trimmed with a buckle; from Altman

EVENING SANDALS

Moire, still a charming fabric for evening slippers, is used for the simple low-cut sandal (number 16) at the top of the photograph at the upper right. Very new is the gold kid lining to match the strap; from Delman. Just below is a brocade slipper (number 17) with a smart indistinct design in silver and shades of blue. It has a silver leather band and heel; Edward Cohen

A HIGH-CUT SHOE

At the right is shown an afternoon shoe (number 7) with the new high-cut line and the higher heel that longer skirts have brought back. Part of the shoe is made of black kid, while a modernistic insert of black morocco leather adds contrast and individuality. A strap finished with a buckle accents the high cut of this shoe for wear with the new short-sleeved afternoon dresses; Henning

Dana B. Merrill

CRÊPE DE CHINE PUMPS

Crêpe de Chine has been used for both of the slippers shown in the photograph at the right, for crêpe de Chine is important in the shoe mode. The upper pump (number 8 in the shoe wardrobe) will play an outstanding rôle this spring, as it is equally chic with those afternoon dresses that will be worn in the house or with the semi-formal evening dresses now so much in evidence. It is in brown with gold piping and gold lining the small stylized bow, and it is available also in black or beige; from Pedemode. The lower slipper (number 18) is of white crêpe de Chine with an edging of gold and silver kid—a lovely complement to a white gown. It may be dyed in any colour; from Pedemode

MORE DAYTIME SHOES

The photograph below shows three indispensable shoes for the daytime wardrobe. The one at the left (number 1 in the shoe wardrobe) is an unusually distinguished pump for wear with a spring suit. It is made of black glacé calfskin with simple perforated trimming and has a leather heel made very light for greater comfort; Delman. In the centre is a shoe of brown Calcutta lizard combined with brown kid (number 4)—an excellent shoe for wear with printed silk dresses; from Shoecraft. The shoe at the lower right (number 5) is an Oxford of dark blue lizard, with three eyelets, grosgrain ribbon laces, and a semi-welt sole. It is ideal for wear with a suit of blue pin-dotted silk; Delman

THE PUMP, OF VARIOUS MATERIALS, STILL LEADS FOR ALL OCCASIONS

Dana B. Merrill

ENSEMBLES LEAD THE SPRING MODE

ENSEMBLE No. S3424—An unusual note is struck in the three-piece ensemble below, of frock, jacket, and skirt. The one-piece frock is of printed crêpe. It is flared and has a scarf collar and set-in sleeves. Designed for sizes 34 to 42

ENSEMBLE No. S3424 The jacket of the ensemble shown below buttons below a tied belt and has raglan sleeves. The yoked skirt, circular in front and straight in back, fits smoothly over the hips. Designed for sizes 34 to 42

S3425

S3424

ENSEMBLE No. S3425 Above is illustrated the collarless jacket of this four-piece ensemble. It is of soft woollen, as are the skirt and cape, and is smartly belted at the natural waist-line. Designed for sizes 34 to 42

ENSEMBLE No. S3425 The cape, which has a scarf collar, may be omitted. A sleeveless blouse of silk crêpe, with a draped collar held by tabs in front, tucks into the yoke top of the circular skirt. Designed for sizes 34 to 42

S3425

DESIGNS FOR PRACTICAL DRESSMAKING

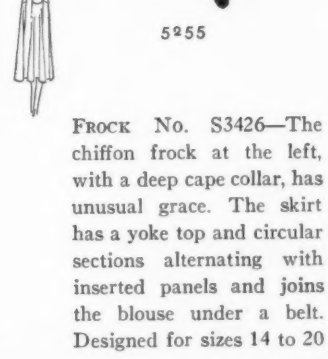
5256

EVENING WRAP No. 5256 This crêpe de Chine wrap may be in 27- or 36-inch length. It has wide circular sleeves, set-in at front and cut in one with the back yoke. The front band is tied at the back. Designed for sizes 32 to 42

EVENING FROCK No. S3427 Summer evenings would be more delightful if one wore the sleeveless frock of chiffon shown in two versions below. It has a draped cowl neck-line and a belt at the natural waist. Designed for sizes 34 to 40

33426

FROCK No. S3426—The chiffon frock at the left, with a deep cape collar, has unusual grace. The skirt has a yoke top and circular sections alternating with inserted panels and joins the blouse under a belt. Designed for sizes 14 to 20

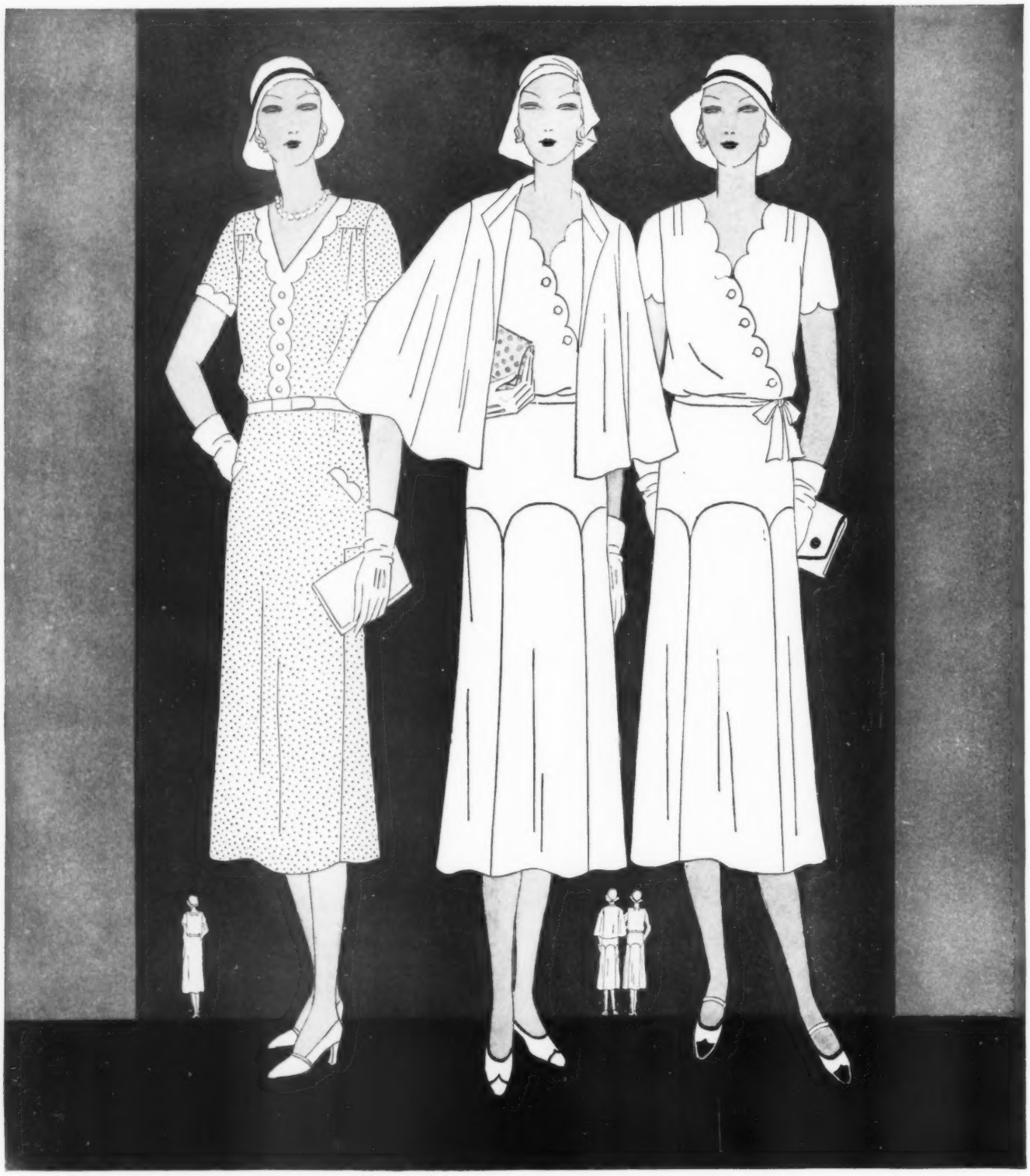


5255

EVENING FROCK No. 5255 Chiffon is used again to advantage in the gown at left, above. A wide, shaped band, fitted closely about the hips, joins the pleated skirt section to the blouse. There is a tie belt in back. Designed for sizes 34 to 40

S3427

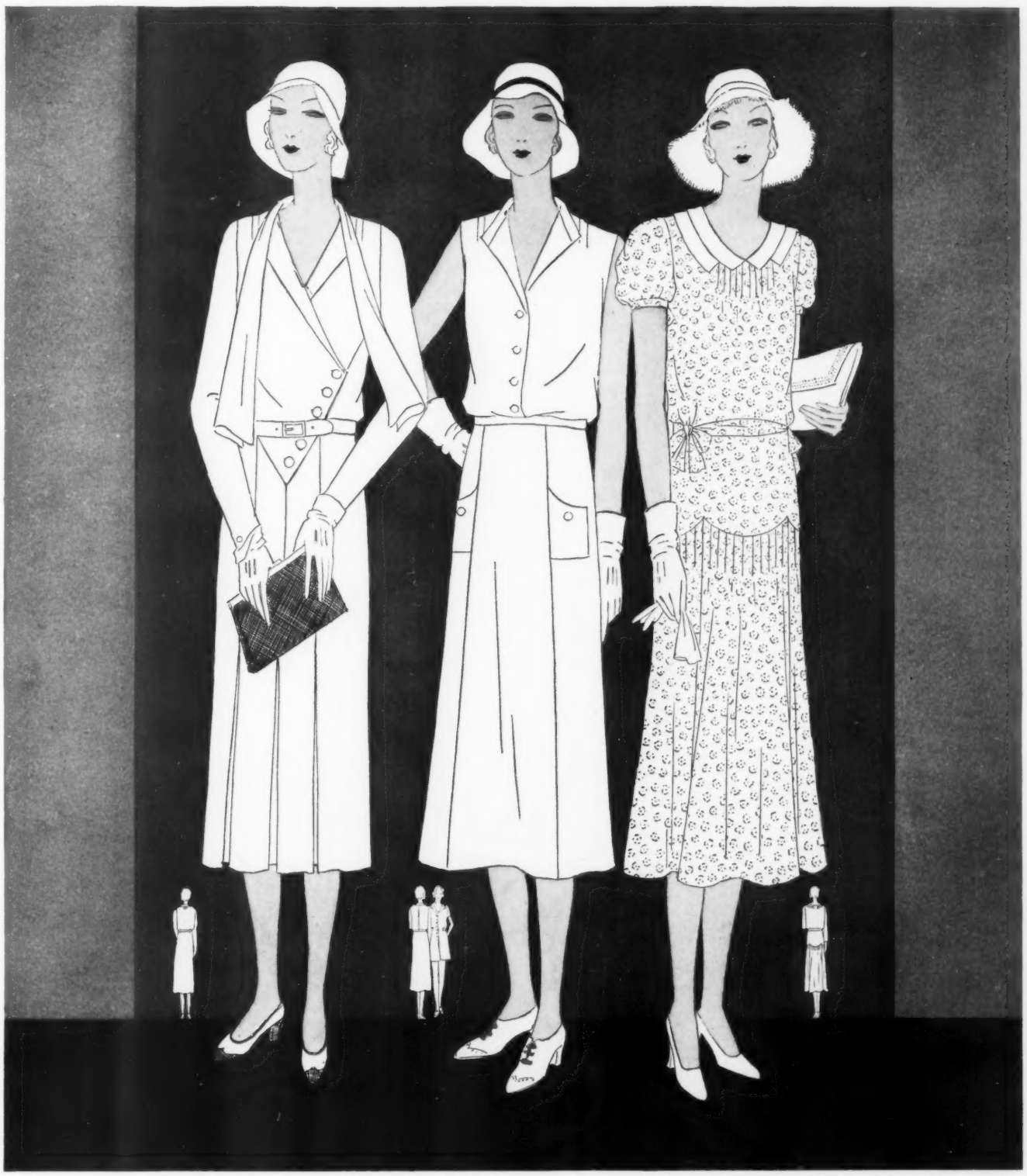
S3427



FROCK No. 5253—Printed and plain cotton broadcloth are combined effectively in the frock shown above. An inserted godet at each side front gives a flare to the skirt. Seven-eighths length sleeves are included in the design. Designed for sizes 34 to 44

ENSEMBLE No. 5254 (Two illustrations) The two-piece frock has a tie-on surplice blouse with long or short set-in sleeves. A tie belt holds the lower part of the blouse over the skirt. Sectional cape. Designed for sizes 32 to 42

SCALLOPS ADD CHIC TO SUMMER FROCKS



DESIGNS FOR PRACTICAL DRESSMAKING

FROCK NO. 5252—A box-pleated skirt front is joined to the deep, pointed blouse section of this one-piece frock of shantung, which has a scarf collar. The fronts roll back into revers; long set-in sleeves optional. Designed for sizes 34 to 44

SPORTS ENSEMBLE NO. 5251—This one-piece ensemble is very ingenious. Shorts are cut in one with the front of the blouse section, which tucks in at the back. A panel front and pockets are features of the skirt. Designed for sizes 32 to 40

FROCK NO. 5258—Dimity is charmingly fresh for a frock with puff sleeves (seven-eighths sleeves included) and a double collar. The four-gored skirt section, tucked at the top, joins the upper part in a shaped line. Designed for sizes 14 to 20

THE CHARMING PAST ENTERS THE PRESENT

DESIGNS FOR PRACTICAL DRESSMAKING

5257

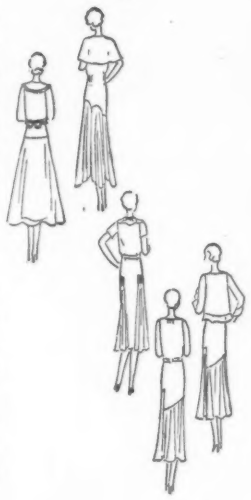
FROCK No. 5257—Organdie is being revived with enthusiasm for summer, and the dress shown right, with a surplice collar and puff sleeves, or sleeveless, shows it at its best. Designed for sizes 14 to 20

5250

FROCK No. 5250—Lace, the eternal exponent of femininity, adds a bygone charm to the frock above, which has a cape collar tied in front and a circular skirt; long sleeves optional. Designed for sizes 34 to 40

5249

FROCK No. 5249—Demure and chic is the collar of this flat crêpe dress (left). A belt marks the normal waist-line, and the skirt godets are shirred. Short sleeves are optional. Designed for sizes 32 to 40



5248

ENSEMBLE No. 5248—By adding a collarless bolero to the silk crêpe dinner-dress, shown left, one has the afternoon dress shown above, a practical idea for the limited wardrobe. Designed for sizes 34 to 42

5248

Today's Skin is just a VEIL*

Years of scientific study are behind the Woodbury prescription for care of the skin

* **DESQUAMATION** medical term for the invisible peeling that goes on in every healthy skin, and brings out the new skin just underneath

DESQUAMATION. It's happening all the time to every healthy skin.

Invisible peeling.

A veil of dead skin so light and thin you cannot see it.

But it's enough to darken and thicken your skin.

To cover up the fine, transparent beauty that lies just underneath.

Are you discouraged about your skin?

Does it seem muddy? sallow? dull?

As if the rosy tint of pulsing blood never *could* glow through it again?

Then *you are not giving it the help it needs!*

Here is the prescription worked out by the head of the Woodbury laboratories for just such skins as yours:—

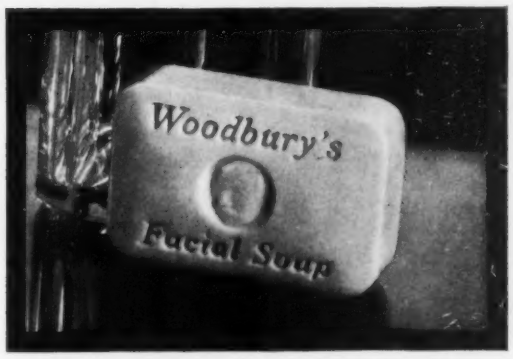
FIRST BATHE THE FACE gently in *warm* water. Then rub up in your hands a generous lather of Woodbury's soap (which was made especially for this purpose). Work this gently into your skin—from the chin up toward cheeks and temples. Now wash off with warm water. Your skin feels new, liberated. The Woodbury lather has freed it of the tiny, invisible dead cells that covered its surface, for Woodbury's acts on the face as ordinary soaps cannot. Now *tone* the new fresh skin. Bring it glowing health and vigor with a brisk splashing of *cold* water. Ah! how good it feels! Now go over your face for thirty seconds with a piece of ice wrapped in a soft towel. Pat your face dry with the towel. Pass your hand over it. How cool and fresh. Smooth! And look! There's the glow of returning color!

Whatever creams and lotions and powders you may use, *never forget* this important aid to the natural desquamation every skin undergoes. Give your skin this help twice every day, to make sure the new skin underneath comes through fresh and clear.

See what a special soap and a special treatment, made to aid the skin's natural processes, will do for you.

Woodbury's is 25 cents a cake at any drug-store or toilet-goods counter. It also comes in convenient 3-cake boxes.

To meet the Woodbury laboratories' exacting requirements for a facial soap, Woodbury's is very finely milled. This also makes it last much longer than ordinary soaps for general toilet use.



SEND FOR THE LARGE-SIZE TRIAL SET

The Andrew Jergens Co., 1407 Alfred St., Cincinnati, O.

For the enclosed 10¢—send large-size trial cake of Woodbury's Facial Soap, Facial Cream and Powder, Cold Cream, treatment booklet, and instructions for the new complete Woodbury "Facial." In Canada, The Andrew Jergens Co., Ltd., 1407 Sherbrooke St., Perth, Ont.

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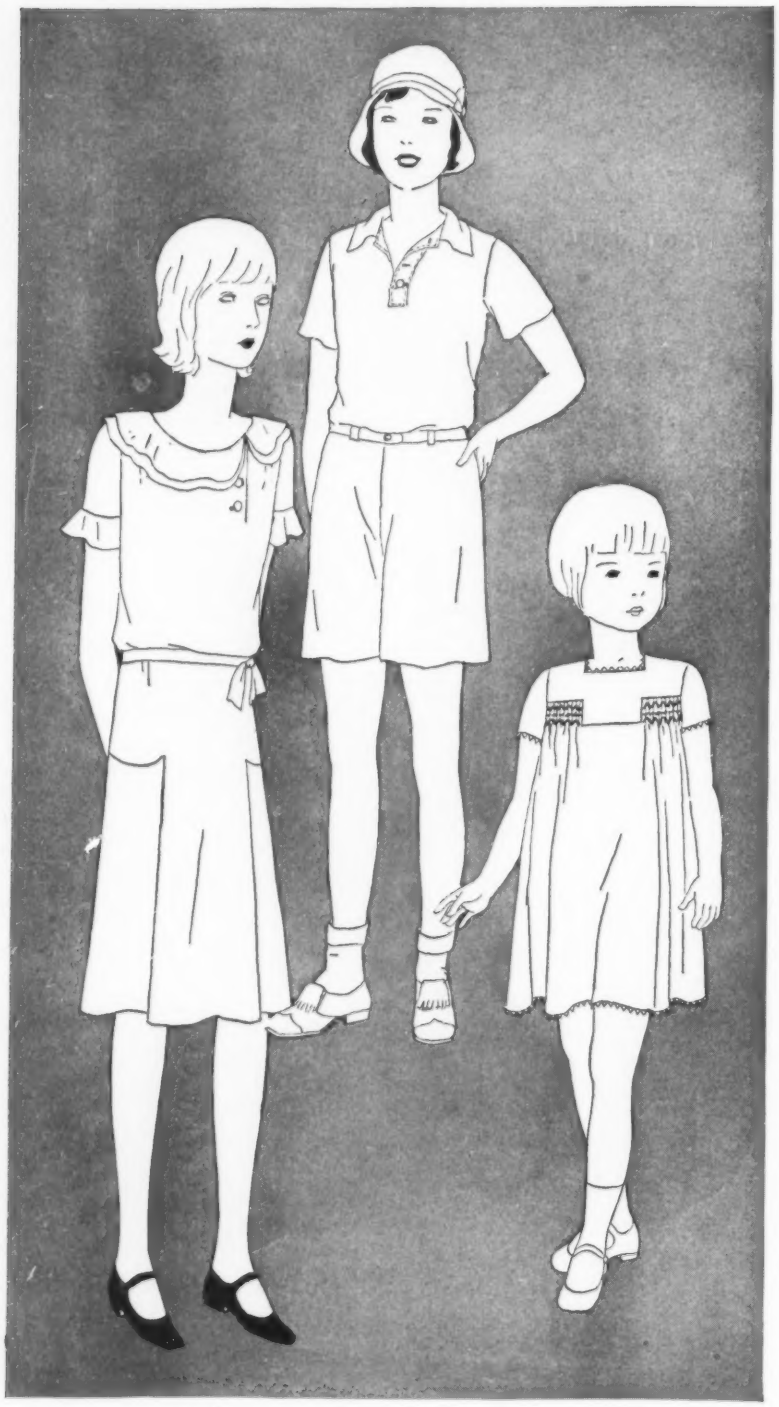


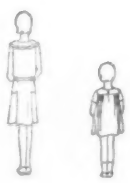
3048 3049 3050

1930 CHIC FOR LITTLE GIRLS

DESIGNS FOR PRACTICAL DRESSMAKING

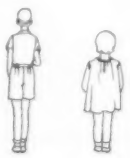
3046 3047

FROCK No. 3048—A double circular collar and short sleeves are youthful details of this silk crêpe dress. Inserts and panel pleats give skirt width, and long sleeves are provided. Designed for sizes 8 to 14



FROCK No. 3050—Dimity is the charming fabric for this dress. Smocking below the yoke, front and back, gives a touch of hand-work. Long or short sleeves are optional. Designed for sizes 2 to 8 years

SUIT No. 3049—The shorts-and-shirt costume is the uniform for sports chic. The girl's sports suit above has linen shorts and a linen jersey blouse with short set-in sleeves. Designed for sizes 8 to 14 years



FROCK No. 3046—Three groups of smocking are the sole notes of trimming on this dress of dimity. There are gathers at the neck in back and a slashed back opening. Designed for sizes 2 to 8 years

FROCK No. 3047—Circular cape-like sleeves are quaint features of this dotted Swiss dress, and a gathered flounce finishes the hem. A narrow tied fold trims the neck-line. Designed for sizes 2 to 8 years

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of the patterns shown in this issue are given on page 54

MODERN

FRAGRANCES

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he manner that won

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GARDÉNIA
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Each of these superb odeurs is obtainable in five sizes
From $3.50 to $25.00

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Two Dollars the Box

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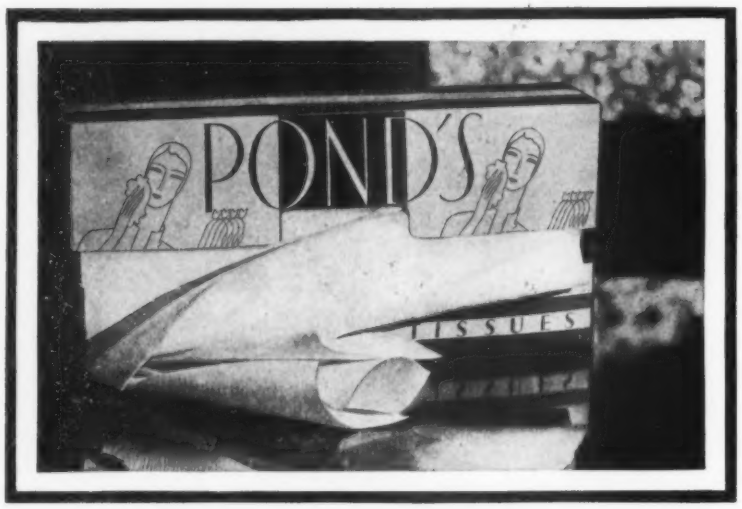

POND'S CLEANSING TISSUES

POND'S SKIN FRESHENER

Soft and white as snowflakes, Pond's Cleansing Tissues are so exquisitely fine, so amazingly absorbent, we could not improve them. But we *could* make the box they come in more convenient for you to use. And we did!

Now, you *tear a perforated strip* off the charmingly designed *new* box and draw out the spotlessly fresh tissues, *two at a time*.

This new ingenious box fits neatly into your dressing table drawer and takes up little space on the bathroom shelf. And it costs no more than the old box—50¢ and 25¢.

Pond's Skin Freshener banishes every trace of oiliness after cold cream cleansing, leaving your skin cool, clear, exquisitely toned.

To go with the gay new box for Pond's Cleansing Tissues, we designed a distinctive, modernistic bottle for this refreshing tonic—a crystal bottle with vivid green and ivory label to match the box. It adds chic to your dressing table and takes nothing extra from your purse! $1.00 and 50¢.

FREE OFFER . . . Mail coupon for samples of Pond's Tissues and Freshener

POND'S EXTRACT COMPANY, Dept. Z, 110F Hudson Street, New York City.

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Dana B. Merrill

ON HER DRESSING-TABL

OFTEN one's calendar will allow no time for a much-needed facial treatment, or one finds oneself in the country with no salon conveniently near. Then is the time when Helena Rubinstein's new "rejuvenating" mask will be most appreciated. After the skin has been well cleansed, and, if desired, an emollient cream smoothed in, one whisks over the face this pure white paste, cool and fragrant with water-lilies. Then, one rests for ten minutes or more, while it dries, and removes it with a towel wrung out in hot water. As a result of this quick, easy procedure, the circulation is quickened, tired lines smoothed out and the pores reduced to their smallest. A similar mask, called "Grecian contour," with stronger astringent properties has been perfected by Helena Rubinstein especially for the older woman. Both preparations are put up in jars, with a sufficient supply for about fifteen treatments, and are available at all of the shops where the Rubinstein products are sold. The mask treatment is also given at the Rubinstein salons.

HERBS AND THE WOMAN

Since women first thought to care for their beauty, herbs have played an important rôle. To-day, Frances Denney offers new herbal preparations for the modern woman's beauty. In these preparations, which supplement her other beauty aids, is an herbal cleansing cream—a light, solidified oil that penetrates the pores quickly, leaving the skin in a glowing, stimulated condition. To make the cleansing even more complete, the fastidious woman may use herbal texture lotion, a fresh, cooling liquid that removes the last trace of cream, along with any possible lingering dirt. Besides being beneficial in refining the pores, it imparts a most pleasant sensation of well-being. In addition, there are unguents blended with herbal essences to nourish the skin of the face and to make the contours of the neck firmer. These preparations are obtainable at department shops throughout the country.

Eyes are becoming increasingly important in the beauty ensemble of the smart woman. She has already learned the value of the clever use of shadow to enhance their brilliancy, and now, if she has grey or blue eyes, she will be interested to know that Dorothy Gray has added l to the shades of "lashique," a cosm for darkening the lashes. This i deep, soft blue, wh does not give artificiality that m be expected, but wh subtly intensifies the natural blue the eyes. Like the black and bro "lashique," the new shade is contain with a tiny brush, in a slim blue me case that may be conveniently slipp into an evening bag.

ROUGE FOR LIPS AND CHEEKS

Another accessory that will be a preciated by those who like to k their hand-bags as uncluttered as p sible is an innovation offered by t house of Veolay. It has the appearan of a long, slim lipstick with a silv finish. One end slips off and reveals not unexpectedly—a lipstick in so form! But the surprise comes when t other end is opened, for here is a sm cylinder with a slit in the centre. Wh the cylinder is rotated, a tiny ribbon paste rouge offers itself for applicati to the cheeks. In this way, just t necessary amount of rouge is expose while the generous supply, encase within, is kept fresh and clean. Thu in a single container, one has at eas access colour for both the lips and th cheeks. This ingenious device available from Altman in New Yor

The water-proof travelling-case wit space allotted for one's individua soaps, brushes and combs, wash-cloth and other necessities has stood a valia friend to many a confirmed traveller. Now, Altman has transformed th utilitarian aspect of these cases to a very decorative one. They are devel oped in gay flower-printed silks, which, while retaining all the practical fea tures of the old type, will make the Pullman dressing-room a less dreary place. The conventional flat envelope case recommends itself for its packable quality, and a model in the shape of a round-bottomed bag stores jars and bottles in the bargain.

This decorative idea has been carried into water-proof beach bags, as well. The pouch bag, of either moire or an all-over embroidered fabric in a Beauvais design, has a slide fastening and is large enough to accommodate, besides accessories for make-up, a bathing-suit. And to make an ensemble, pumps may be had to match the embroidered bag.

mrs john hays hammond, jr

in the magnificent hammond castle at gloucester, massachusetts, art treasures of the ages are combined with all the comforts of modern living . . .

● The romance of a fairy tale weaves itself through every room in the amazing residence which John Hays Hammond, Jr. has been three years constructing. Treasures from the ends of the earth are side by side with every modern comfort. In this French bedroom with its rare old murals are Simmons Beautyrest Mattresses—as Mrs. Hammond says, "the most comfortable things I ever slept on." Of the new Simmons Deepsleep Mattress at a popular price, she said, "I am so glad that so many people now can enjoy the comfort of this modern type of mattress."

● Simmons mattresses and springs are in two price ranges: the famous Beautyrest, with hundreds of tiny, resilient coils, $39.50; Ace Box Spring to match, $42.50; Ace Open Coil Spring, $19.75. The new Deepsleep Mattress, also with inner coils, $23.00; Beds, $10.00 to $60.00. Rocky Mountain Region and West slightly higher. Simmons Company, New York, Chicago, Atlanta, San Francisco.

beautyrests, the "most comfortable" of modern mattresses, were chosen for this french bedroom with its old murals and precious furnishings . .

Simmons

beds · springs · mattresses and BERKEY & GAY furniture

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the linit beauty bath test that instantly proves you can have a skin soft as velvet!

Here is a test that is a pleasure to make and will prove to you that your skin can feel soft as a baby's. Swish a few handfuls of Linit in a basin of warm water; then wash your hands, using a little soap. Immediately after drying, your skin feels soft and smooth as rare velvet.

This test is so convincing that you will want to use Linit in your bath. Merely dissolve half a package or more of Linit in your tub and bathe as usual. A bath in the richest cream couldn't be more delightful or have such effective and immediate results.

Starch from corn is the main ingredient of Linit. Being a vegetable product, Linit is free from any mineral properties that might injure the skin and cause irritation. In fact, the soothing purity of starch from corn is regarded so highly by doctors, that they generally recommend it for the tender skin of young babies.

Linit is so economical that at least you should give it a trial. Let results convince you.

LINIT is sold

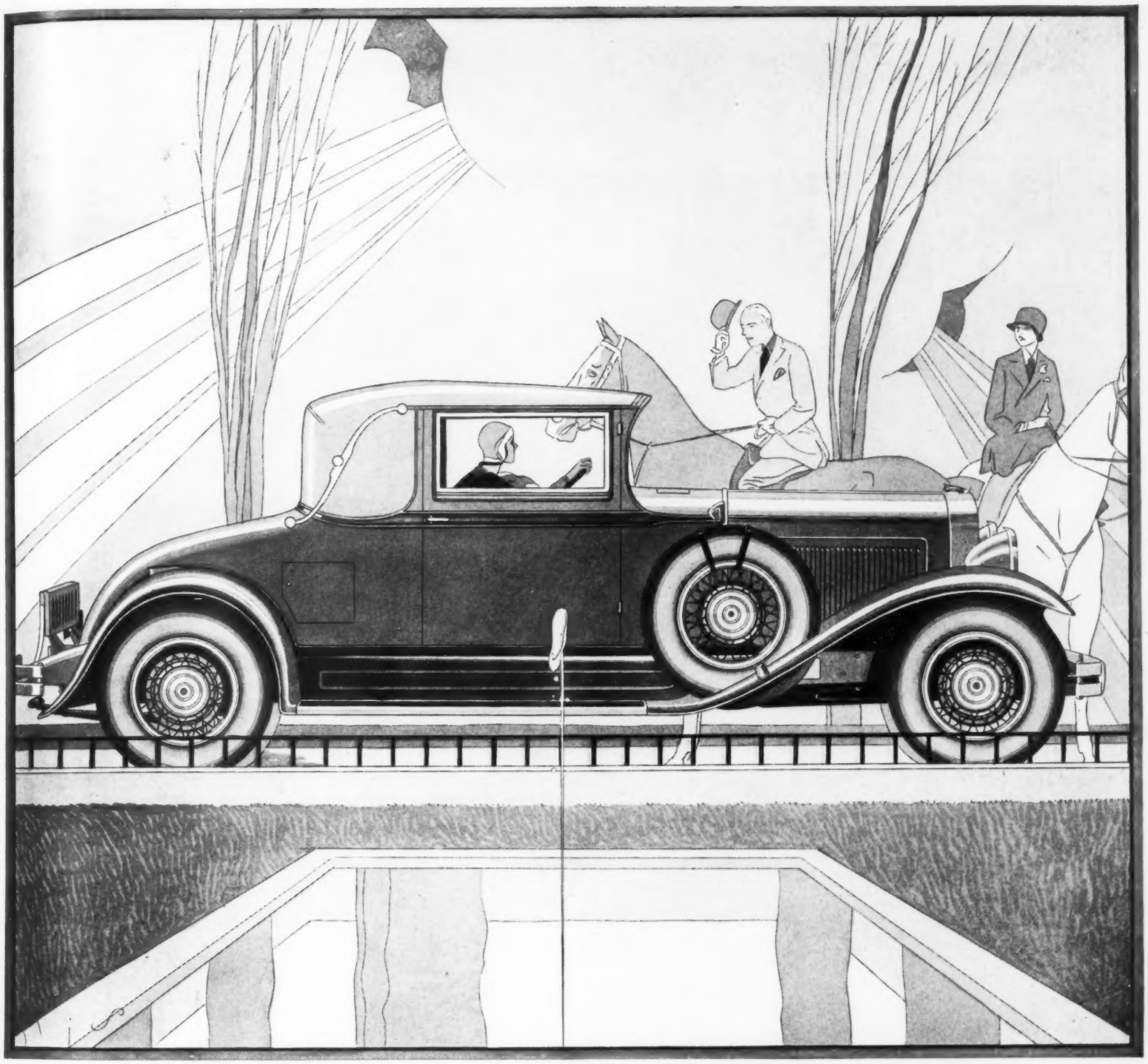
by your GROCER

the bathway to a soft, smooth skin

WHEN CULTIVATING LEISURE

NIGHTGOWN ENSEMBLE No. 5259 This very attractive sleeveless gown and full-length négligé are of georgette and lace. Designed for sizes 14 to 42

PYJAMA ENSEMBLE No. 5260 — Plain and printed crêpe are used for this three-piece ensemble of blouse, trousers, and coat. Designed for sizes 14 to 40



President Eight Convertible Cabriolet, for four . . . 125-inch wheelbase . . . six wire wheels and trunk rack standard equipment

Let your new Eight be smart . . . seasoned . . . and a Champion! Studebaker's smart, *seasoned* Champion Eights ride the high tide of public preference. The three Studebaker Eights hold the greatest world and international records, and more American stock car records than all other makes of cars combined. Choose one and you get not only the very newest in engineering and comfort requirements, but *proved* economy, speed and endurance plus the honor-mark of Studebaker manufacture, famous for 78 years.

STUDEBAKER

Builder of Champions

If you could own
but ONE NECKLACE...
you would choose

RICHELIEU

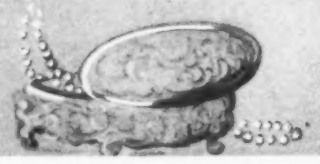
THE HEIRLOOM PEARL

FOR when you may own a Richelieu necklace of heirloom quality at a price range so truly accessible, why should you—or any other woman of taste and discrimination—even consider the wearing of anything of lesser loveliness?

Proudly displayed at all the better shops
Look for the Richelieu
Identification Tag

JOS. H. MEYER BROS.
389 Fifth Avenue, New York City

Richelieu Creations are made as genuine pearls are formed . . . layer upon layer of a vital element procured from the ocean's depths.



SPRING 1930 AND THE SUI

SUIT No. 5276—Masculine tailoring and padded shoulders distinguish this double-breasted suit. The jacket has a nipped-in waistline and set-in sleeves, and the simple skirt has buttons at each hip. Designed for sizes 32 to 40

BY this time, every lovely follower of fashion is (we hope) well aware that spring 1930 is the season for suits. Not in years has one been able to say, with so much finality, that here lies the infallible road to chic.

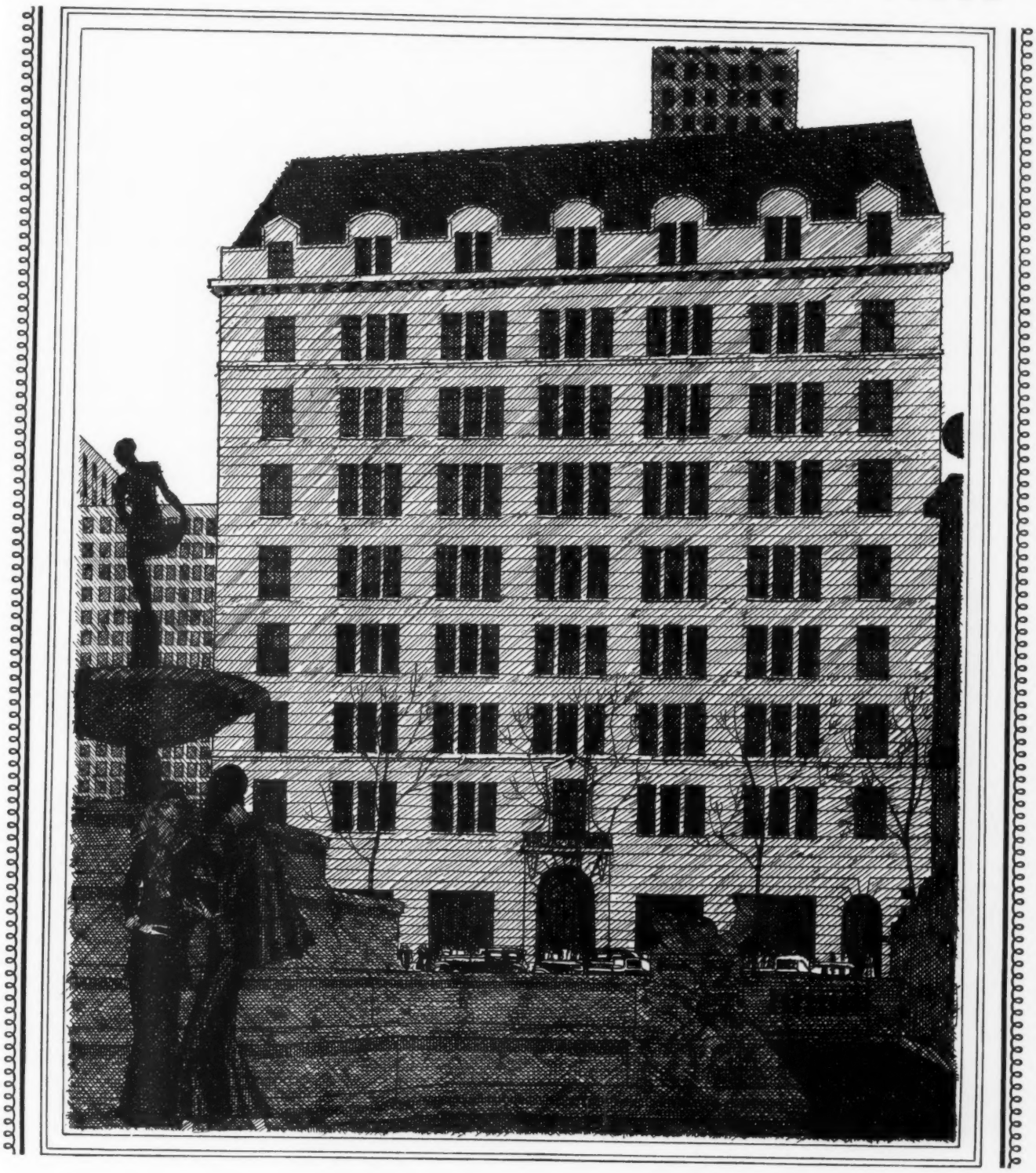
It is a fortunate turn of events, to be sure, for there is no evading the fact that the American woman looks her best in a suit. Our long-limbed Anglo-Saxon inheritance provides the perfect framework for such a costume, and our lives from day to day present a thousand occasions for which a suit is exactly right. And, if practicality enters into one's consideration, the thrifty can tell almost miraculous variations of costume effected by two or three blouses and interchangeable accessories.

But suits, this season, have undergone drastic changes. They may be of silk or wool, softly tailored and feminized by the dressmaker's touch, or they may be more severe in tailoring. Jackets call attention to waist-lines by means of belts or nipped-in effects. Skirts have more length at both ends, and blouses are a story in themselves.

One of the most universally becoming suits is the type shown at the top of this page, with its double-breasted jacket, padded shoulders, and gently nipped-in waist-line. With it might be worn a delicate batiste blouse, with fine tucking and patient hand-work, which is one of the newest blouse revivals. A handkerchief linen blouse, a silk one, or a jersey model would serve equally well and offer colourful variation. Of course, each would be worn tucked under one's skirt—we have quite forsaken the overblouse, this spring. Another note, which one might emulate with success, is the scarf tied in Ascot fashion and worn under the jacket.

An Impression

OF BERGDORF GOODMAN . . . ON THE PLAZA



The spring collection on the Plaza has all the freshness of the Place Vendôme and the added authority of Bergdorf Goodman's own creations. Here, the smart woman is certain that she is striking the highest fashion notes of the monde.

BERGDORF GOODMAN

NEW YORK

The SEVEN *complexion graces*

—and one way to get them all!

What seven graces must any skin have to be perfect? Here they are—see how many you can honestly call yours:

The glow of radiant . . . . *youth*
Fresh . . . . . *cleanliness*
Petal . . . . . *smoothness*
Velvety . . . . . *softness*
Unblemished . . . . . *clearness*
Exquisite . . . . . *fineness*
Creamy . . . . . *fairness*

One simple, basic skin care helps you gain and keep all these lovely complexion graces—Boncilla Clasmic Pack. Apply it once—and three of the complexion graces at once appear. Apply it regularly—and all of them are yours!

Youth? It comes with the first stimulating, awakening action of Boncilla Clasmic Pack, as it brings the blood glowing beneath your skin to nourish and animate every cell and pore.

Cleanliness? To the very depths Boncilla Clasmic Pack cleanses every clogged pore of grime and makeup.

Smoothness? Soothing, healing balsams gently smooth away the roughness.

Softness? The same softening unguents make the skin velvety.

Clearness? The lively stimulus of the energizing pack activates the skin so that relaxed muscles are firmed, wrinkles smoothed away. The amazing absorption of the pack draws out blackheads, heals blotches.

Fineness? Its actively astringent properties tone the skin and close enlarged pores to finer texture.

Fairness? The gently bleaching action of Boncilla Clasmic Pack brings back the skin's delicate natural fairness.

Check the skin graces you need for your loveliness. Use Boncilla Pack several times this week—then once or twice a week thereafter. Check again—you'll find the seven graces yours!

Any toiletry counter can supply Boncilla Clasmic Pack in tubes, $1.00; in jars, $1.00 and $3.50. Boncilla, Inc., Indianapolis, New York, Paris, London, Amsterdam, Toronto, Mexico City.

Boncilla

CLASMIC PACK

Bestower of the Seven Complexion Graces

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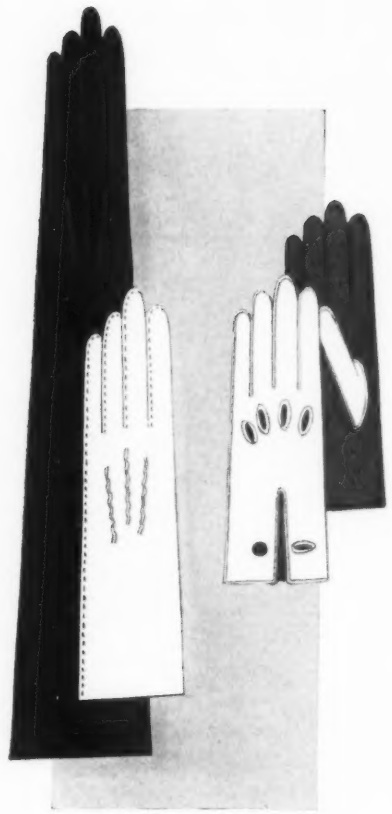


THE NEW GLOVES

(Continued from page 102)

unusual, both may be chic, if perfectly done.

The sports glove is the second necessity, and particularly smart is the short pull-on glove worn with a short-sleeved dress. Gloves were much in evidence at Palm Beach, which means that gloves will be more than ever in evidence for summer resort wear. This is a detail that adds a last touch of perfection to the country costume. Suède, doeskin, and chamois are all good choices, in white, yellow, and a creamy parchment-beige. The last shade is particularly chic in the open-seamed, stitched, one-button gloves that are extremely smart for wear with tweeds, and darker shades, too, are worn with the sturdier woollens. For wear of this type, capeskin and pigskin are returning, and these prove most practical for driving a car.

Third in the list comes the afternoon glove—a revival brought about by the appearance of short sleeves and sleeves of three-quarters length, which make longer gloves indispensable. The eight-button length, not quite reaching the elbow, and the twelve-button length, just coming over the elbow, are the best choices, and the same pinky-beige that leads for general wear is first in chic for afternoon. Brown—a very new note—makes an occasional successful appearance—perhaps with a beige dress printed in brown. In this case, the gloves would be of soft suède and the accompanying shoes would be smartest of suède in the same colour. With black-and-white chiffon, long white suède gloves are chic. Among the high novelties of the season are the coloured gloves that are causing much discussion throughout the fashion world. Vogue believes that, cleverly chosen as to colour, they may be worn in the light, soft shades that are not far removed from the "leather" colours. But, whatever their shades, plain suède pull-on models are best. And these same rules apply to the informal evening mode that is now so important.

The black suède glove is a Fownes sixteen-button Biarritz model; Best. The Kislav stitched white doeskin glove is for sports; Franklin Simon. Fownes moto-golf glove of pigskin and kid; Altman

The return of gloves for evening wear—which caused great excitement last autumn—is now an accepted fact. But gloves are by no means necessary with an evening gown. They are smart, and, for this reason, women are enjoying wearing them as an accent to various costumes. They are seen in all lengths, from wrist to shoulder, and they may be worn wrinkled or pulled up straight. Suède is, of course, the invariable material, and pull-on models are more general than those that button.

Several types of gloves were shown in the March 29 issue of Vogue. Among these was the short little white glove, turned back at the wrist and not unlike a sports glove, though much softer and finer. This is very new, and nothing could be more chic. The long white glove, reaching almost to the shoulder, and the glove of black suède, worn with an all-black gown, with jewelled accents, also were shown.

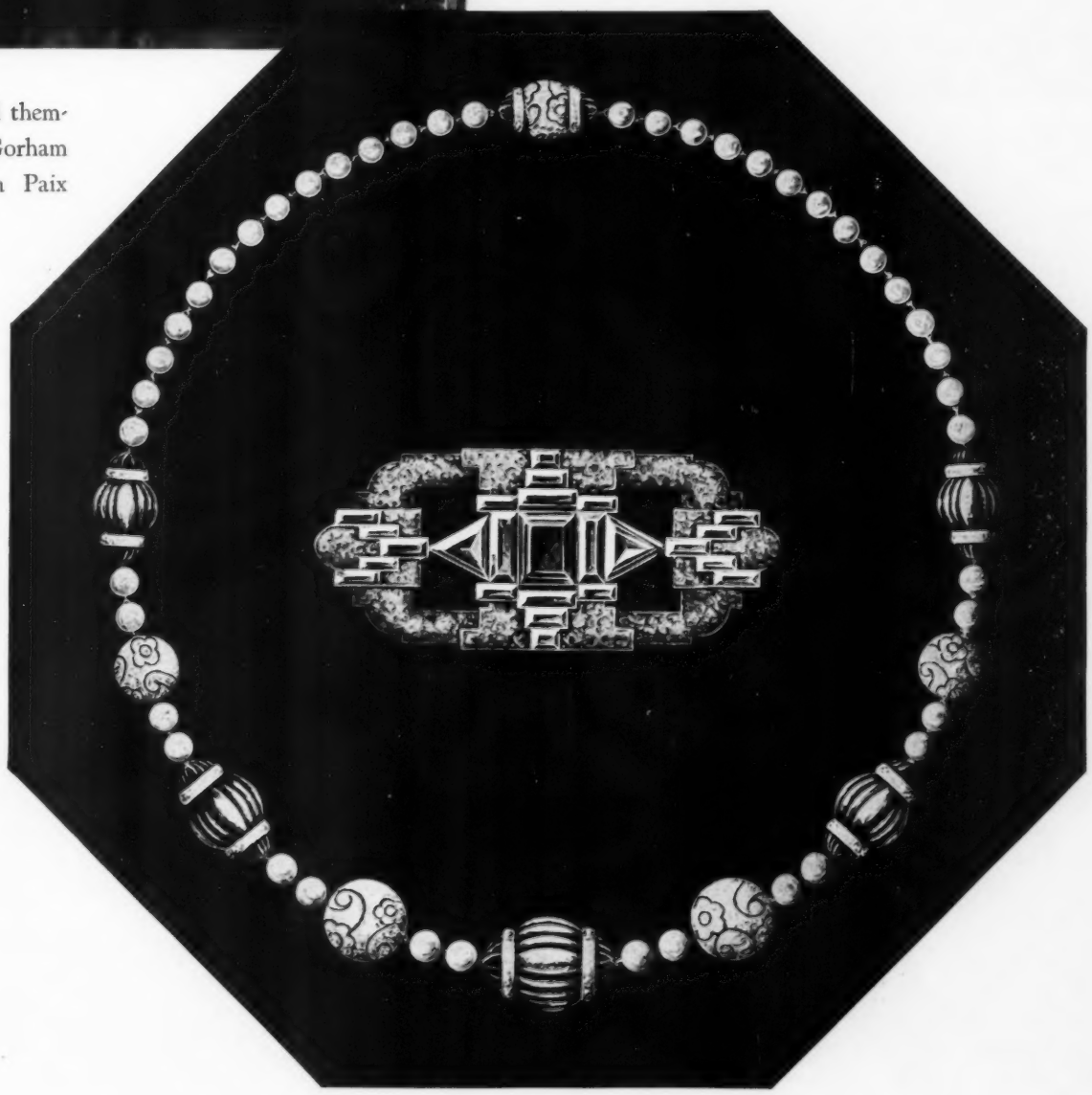
Without resorting to conspicuous colours, a glove may prove an effective colour accent. In Paris, for instance, one very distinguished woman wore a soft grey-blue gown and long champagne coloured gloves. With printed chiffons, certain shades of light brown, as well as black or dead-white, may prove the right note. And all the pale beiges, cream, flesh tints, and soft beige-pink are exceedingly smart.

An example of how rapidly our eyes and our tastes may change is a note that has just come from Paris, telling of one ultrachic woman who was seen recently wearing a black frock combining thin black ciré mousseline with black tulle and lace—and with it black lace gloves! The hands of the gloves were of fine black-striped lace, the long mousquetaire parts of flowered lace. They were tied between the shoulder and the elbow, where the glove ended, with a simple gold cord. And with the dress—very new in its lines—, these gloves looked, not startling but right and very, very smart!

Interesting examples of the fine Jewelry and Silver shown by Spaulding-Gorham.

The Bride's Silver and appropriate Wedding Gifts may be selected from the complete range of the noted GORHAM productions in Sterling Silver.

Visitors to Paris may avail themselves of the Spaulding-Gorham service at 23 Rue de la Paix



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Jewelers and Silversmiths

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Associated with
BLACK, STARR & FROST—GORHAM, Inc.
Fifth Avenue, New York and Palm Beach

ALEXANDRE GLOVES *designed by* LUCIEN LELONG

Conform to a Recent Observation in

VOGUE'S EYE VIEW *of the* MODE:

"Daytime gloves are longer, covering the cuff . . . ."

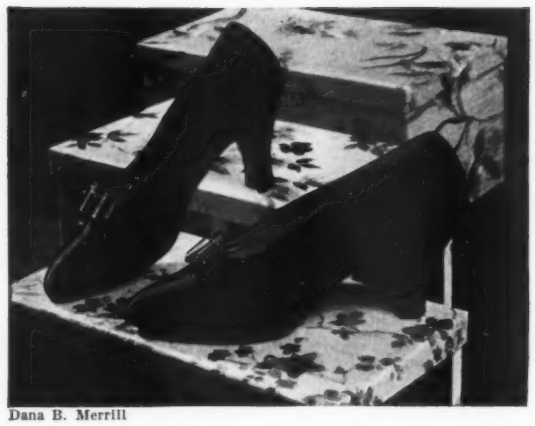
Of suede or glacé kid, these Alexandre Gloves may be chosen in the principal costume-shades for Spring.

Wherever smart accessories are sold.

—and in covering the cuff, they reveal their chic. ✣ The charm that lies in simplicity and a crystal fastening is revealed by the white glacé kid at top. ✣ Above, a suede slip-on shows what a jaunty air a flared cuff can create. While the black ALEXANDRE GLOVE below discloses its delightful femininity in the contradictory manner in which it insists on buttoning up the *back!*

"Made in the Heart of Paris" This is the crest that you will find in every Alexandre Glove —a mark of superiority familiar to generations of gentlewomen.

Alexandre Gloves
distributed exclusively by
MARSHALL FIELD & COMPANY, *Wholesale*
CHICAGO NEW YORK



Dana B. Merrill

TWENTY-ONE PAIRS OF SHOES

(Continued from page 103)

but it is not the very heavy type that tires one out if one wears it shopping in town. And its heel, though all of leather, is unusually light. Glacé calfskin, the most interesting of the new leathers, has the suppleness of kid and the wearing qualities of calf.

Second in the group of daytime shoes is a pair made of dark brown suède and kid, from Saks-Fifth Avenue. These are slightly lighter in weight and were chosen as the perfect accompaniment to the printed dress, which, this year, may be completed by a cape to match. They are simple and practical, with one strap and a leather-covered heel, and, while they are tailored in feeling, they are not so strictly tailored as the shoes to wear with woollens. Dark brown was selected by this fashion-wise woman because the new tendency is definitely towards darker accessories than were worn last season. These are illustrated at the right in the photograph below.

The third, illustrated in the photograph at the bottom of this page, is a shoe for general wear, in town or country, with certain tweed costumes and also for travel. In this instance, Satin, which is having an enthusiastic revival, is used for this classic opera pump (number 19 in the shoe wardrobe). The buckle is made of baguette onyx and crystal; Slater it is a lizard and kid one-strap model from Hanan, but, whatever its leather, it has layer leather heels of moderate height and a welt sole—the practical type for wear of this kind. It should be a well-made shoe, like the model illustrated, for it is classic in its lines and will be equally good next year or the year after.

The owner of the shoe wardrobe admits that her fourth pair of shoes might be called an extravagance, since she chose it as an alternative with number three. But she knows that she will wear out more than one pair of this general type during the year, and she knows, too, that as warm weather comes she will want a pair of pumps for wear with those useful frocks of thin printed silk with dark backgrounds. Her choice, illustrated in the middle of the lower photograph on page 105, is from Shoecraft and combines brown Calcutta lizard with brown kid. Its heel is somewhat high—and this is another tendency of the new mode, brought about by longer skirts.

Number five is a navy-blue lizard Oxford from Delman, illustrated at the lower right (Continued on page 124)

Black or brown light-weight shoe of kid and suède (number 2 in wardrobe); Saks-Fifth Avenue. White buckskin and brown calf spectator sports shoe (number 10); Cammeyer. One-strap shoe to wear with tweeds (number 3), of lizard and kid; Hanan. Shoe shelf; from The Closet Shop

STEIN & BLAINE costumes for every occasion and every costume an occasion in itself, whether made-to-order or taken from special anticipated stock.

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WESTBURY
SPORTS—UTILITY—TRAVEL
TOPCOATS

Behind the wheel of your motor or aboard the deck of the steamer—whether for sports, travelling or general utility—you will feel equally at home in this Westbury Topcoat.

It breathes an air of distinguished nonchalance . . . from its roughish imported tweed to the pointedly careless throw-around scarf. And the Krimmer Caracul that fashions the detachable scarf and cuffs adds a soft touch to its rugged beauty.

This is but one of a host of lovely, new Westbury Topcoats for Spring. See them at your favorite shop (you will recognize them by the label reproduced above) or write to Bagedonow—Creator—265 W. 37th St., New York, and ask for Style Booklet.

Dana B. Merrill

TWENTY-ONE PAIRS OF SHOE

(Continued from page 122)

on page 105—a variety that will be perfect with the tailored navy-blue silk suit dotted in white that this woman has just purchased. Oxfords are smart this season, and this one with three eyelets was selected because, while its leather is unusual, its cut follows the classic lines. The hybrid Oxford can be a shoe atrocity.

Number six, from Delman, will accompany the lighter coloured frocks in the wardrobe. For, though it is shown in the photograph at the top of page 104 in brown leather, our well-dressed woman has selected it in parchment coloured kid trimmed with brown kid, with small enamel buckle at one side. Both the buckle and the use of kid are fashion notes of the season, and the pu... are charming for w... with light colou... chiffon dresses.

The buckskin pumps in white and a new dark brown (number 11) are for semiformal wear; I. Miller. The brown Russian calf and white kid golf shoe (number 13) has a feature in the ankle strap; Fortmason. Grained leather travelling shoe-case; Delman

Number sev... shown in the lo... photograph on p... 104, is a shoe that ... chic with the type ... afternoon frocks wo... into the evening. ... is a high-cut o... strapped model ... black kid and morocco leather—a de... cately made shoe, from Henning. O... a pump of patent leather might ha... been selected in its place. Also in thi... category is number eight, a crêpe d... Chine pump from Pedemode, shown ... at the upper right on page 105. Thi... has contrasting piping and a small ... stylized bow, and it has, also, the ... feminine feeling required by the new ... long-skirted, short-sleeved dresses that ... one wears (Continued on page 126)

The Greek sandal has been revived with the Greek feeling in fashion. These gold kid sandals (number 20); held by gold and blue kid thongs, are charming with house pyjamas; Saks-Fifth Avenue. The name in blue gives a personal touch to the peach satin mules (number 21); Edward Cohen

ACCESSORIES BY LORD & TAYLOR, NEW YORK

STERLING TEA SERVICE IN THE WILLIAM AND MARY STYLE

TRADE MARK R&L BG

"Treasure"
Solid Silver
STERLING 925/1000 FINE

FIVE O'CLOCK.. *Drawn Curtains*
The Pleasant Gesture of Serving Tea

TEATIME . . . an hour of graceful leisure . . . no occasion so completely expresses a woman's poise and innate good taste. In her feeling for the beauty and dignity of a solid silver service, she shows the instinct of generations. And today, in the selection of her tea set and flat silver, she is offered a new refinement of choice — "Treasure" patterns to harmonize, in mood and motif, with the decorative scheme of her home. The WILLIAM AND MARY pattern and its contemporary, the engraved MARY II design, are both beautifully suited to the beamed ceilings, panelled walls and mellowed furnishings of the early English type. And inspired by the three other basic periods in the decoration of American homes are other authoritative "Treasure" patterns . . . EARLY AMERICAN, expressing the charm of Colonial interiors; GRANADO in the dramatic Spanish style; the ADAM pattern with the artistry of the Georgian manner.

Treasure Solid Silver, in both flatware and holloware, is to be seen at leading jewelers. If you care to have special advice in selecting your patterns, write us the details of the decorative scheme of your dining room.

Should you wish to purchase Treasure silver out of income, this privilege may be extended by leading jewelers, through the Membership of Rogers, Lunt and Bowlen in the Sterling Silversmiths Guild of America.

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CREATORS OF DISTINCTIVE TABLEWARE · *Members of the Sterling Silversmiths Guild of America* · GREENFIELD, MASS.

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the Season's Smartest
SUPER-PARYMAR
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ATTUNE with fashion's newest mood ... in flattering new shapes and lovely colorings ... soft woven bodies ingeniously manipulated into form-fitting drapes ... perfect combinations of style and comfort ... unparalleled selections of tailleured silhouettes ... sport motifs and dress styles. At your favorite shop now.

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NEW YORK DISPLAY ROOM • 411 FIFTH AVENUE

Dana B. Merrill

TWENTY-ONE PAIRS OF SHOE

(Continued from page 124)

in the house and by the semiformal evening dresses so much in evidence.

With number nine, we reach the country shoes of this well-proportioned collection, and first comes the gillie shoe of heavy brown suède that is the newest substitute in England for the familiar leather gillie shoe. This model from Fortmason is excellent for walking in the country and for wear with sturdy tweeds. It is illustrated on this page.

Number ten is the other classic country shoe, the brown-and-white spectator sports shoe. In this example, from Cammeyer, illustrated on page 122, white buckskin is combined with brown Russian calf. Simple cotton frocks demand a shoe of this type.

A trifle more formal is number eleven, but still excellent for spectator sports wear—a white buckskin pump with its trimming in a darker brown than was used last season. This shoe, from I. Miller, combines so well with the daytime frocks of the new season that it had great popularity at Palm Beach and is certain to be much in evidence at the smartest summer resorts. It is shown on page 124.

Shoe number twelve, illustrated on page 104, is a white linen pump, also trimmed with brown leather—but much lighter in weight than the one just described and with a tiny brown enamel buckle that makes it right for wear with afternoon dresses. It was selected because linen is now very much in the shoe mode. This shoe is from Altman.

Since the owner of this wardrobe is an enthusiastic sportswoman, shoe number thirteen, shown on page 124, is a golf shoe from Fortmason, an English model combining dark brown calfskin and white kid. Its new feature is a strap at the ankle to prevent slipping, and the rubber sole and heel are cut for the same purpose. This is another shoe that will be smart and correct until it is worn out.

The brown suède gillie shoe (number 9) is smart for hard country wear; Fortmason. The white buckskin tennis shoe, "Lenglen," (number 14), has a crêpe rubber sole; Best. Striped canvas beach sandal (15), Best

Number fourteen is a tennis shoe, a model called "Lenglen" and copied from one of the famous player's own shoes. It is made of white buckskin with a crêpe rubber sole that makes it light and pliable; from Best. This shoe laces over the ankle to give support and is both smart and comfortable. It is illustrated in the photograph on this page.

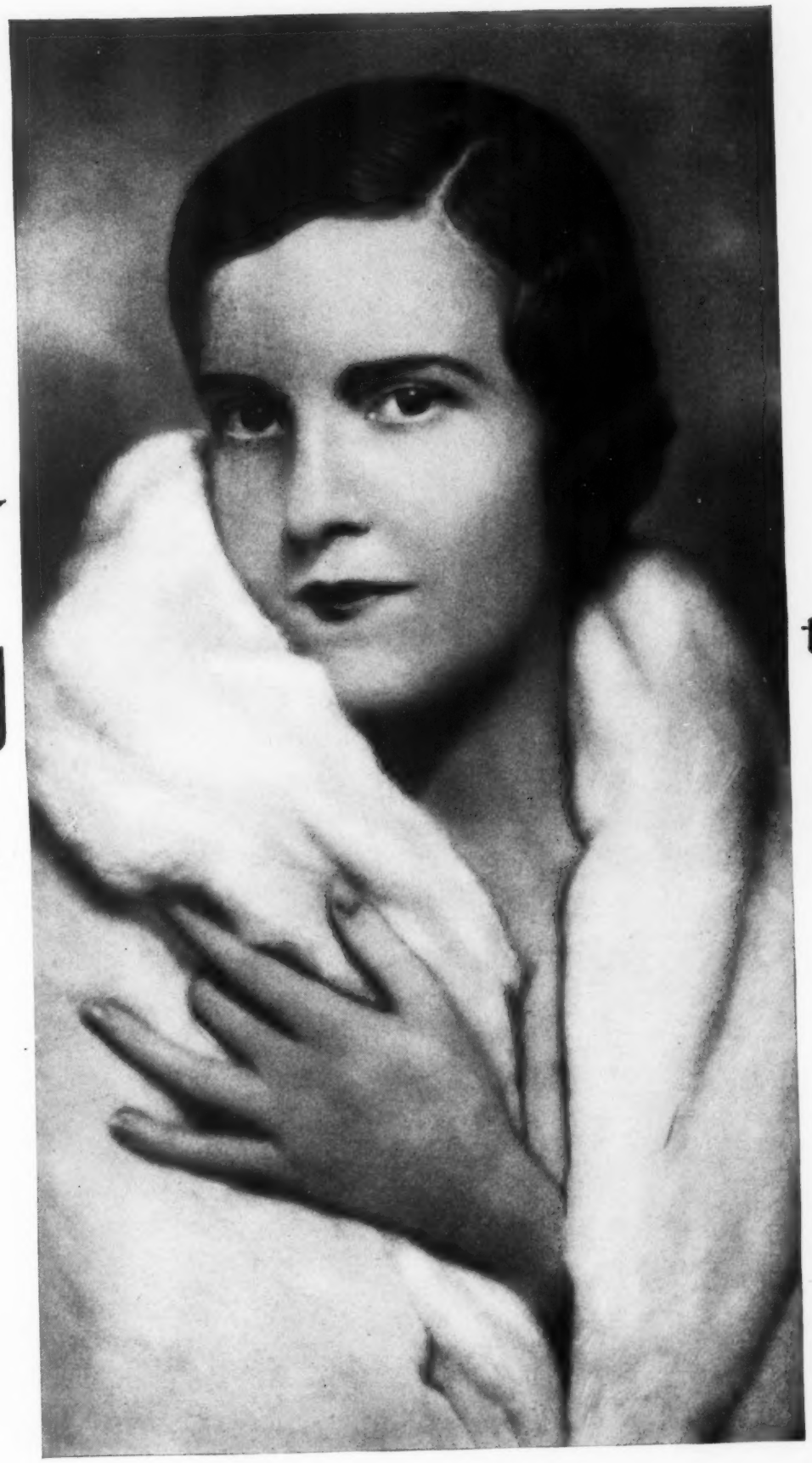
For beach wear is shoe number fifteen, a Basque sandal, also from Best and made of awning-striped canvas in bright colours. This has a rubberized sock lining and is of the type that seems so right with the present beach fashions. It is shown in the photograph with number fourteen above.

Evening shoes come next, and number sixteen is a low-cut sandal, from Delman, of moire in a pastel shade with a narrow gold kid strap and an interesting gold kid lining. The moire, with less water-marking than used formerly, makes a slipper that is charming with one of the new evening gowns of crêpe roma. Like all of the new evening slippers, it has a slightly higher heel than those we have been wearing. It is illustrated at the top of the upper photograph at the right on page 104.

For more general evening wear, with various dresses, number seventeen is indispensable. It is a brocaded slipper with a fine, indistinguishable pattern in blue and silver, with silver trimming. It is from Edward Cohen and shown at the bottom of the upper photograph at the right on page 104.

The white dress that is outstanding in the evening demands a white slipper like number eighteen, a white crêpe pump (Continued on page 142)

Madge Kennedy the much beloved



● A tender sort of charm it is, the charm of Madge Kennedy . . .

A charm that has carried her irresistibly through a brilliant career . . . This engaging actress made her first professional appearance in *The Genius*. In *Little Miss Brown* and *Twin Beds* her popularity rapidly increased, then *Fair and Warmer* had a long, successful run. After devoting herself to the screen for a time, she appeared in *Cornered*, and, more recently, in *Badges*, *Poppy*, and *Paris Bound*. At present she is on the coast, to appear in *The Perfect Alibi*.

Madge Kennedy is one of the many beautiful women of the stage who care for their complexions with Lux Toilet Soap. Like all the others, she is convinced that smooth, soft skin is a woman's most alluring charm. "This nice white soap," she says, "gives just the soothing care that is required. I always use it."

You will want to try Lux Toilet Soap for *your* skin. You're sure to be delighted with it. It gives you luxury such as you have found only in fine French soaps at 50¢ and $1.00 the cake for just 10¢.

● Lux Toilet Soap is used regularly by so many of the famous actresses that it is now kept for their convenience in the dressing rooms of legitimate theaters all over the country—71 of the 74 in New York! In Hollywood, where 9 out of 10 screen stars keep their complexions always in perfect condition with this fragrant white soap, it has been made *official* in all the great film studios. And even in the European capitals the screen stars use it—in France, in England, in Germany!

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THE NEW LADY DIANA

LOUIS XIV

These two Towle Patterns in precious solid silver express the spirit of modern beauty in every detail from their tiniest spoon to their gorgeous tea and coffee services. They are fashioned in a tradition of fine silversmithing which dates back to the Early America of the 1690's.

Note: All Towle Sterling may be purchased on convenient terms through the Sterling Silversmiths' Guild Purchase Plan. Your jeweler will gladly explain it to you.

Emily Post's Booklet for Brides: Emily Post, famous author of "Etiquette, the Blue Book of Social Usage," standard reference on all matters pertaining to weddings, outlines briefly in a new and charming brochure the more important modern wedding conventions. What one wears, what one does, how one chooses silver today—these are only a few of the subjects Mrs. Post talks about. We will be glad to forward a copy upon receipt of 20¢ to cover mailing and handling costs.

The Towle Silversmiths, Dept. K-4, Newburyport, Mass. I enclose 20¢ in coin or stamps for Emily Post's "Bridal Silver and Wedding Customs."

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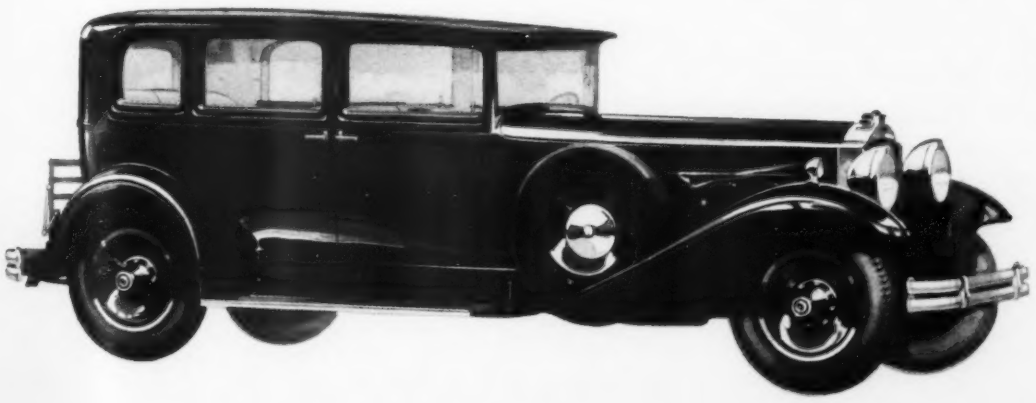
It would be absurd, therefore, not to conclude that there are literally thousands of motorists who would prefer to own Packard cars. That they do not drive the cars they envy is due to but one cause—they over-estimate the cost.

Yet the average Packard prospect already has invested in his present car a substantial portion of the Packard purchase price — generally two-thirds or more! And he is paying Packard operating costs. With but a few hundred dollars more — spread, if he likes, over many months—he can have the car he really wants. And the extra expenditure will be *completely absorbed* in the longer period he will gladly keep his Packard Eight.

Packard owners know that they can enjoy their Packards for many years—secure in the distinction of a characteristic and unchanging beauty of design; assured of continuously superb performance by advanced engineering and quality craftsmanship.

But many thousands who have longed for the luxury of Packard transportation have still to learn that it may be theirs —*easily* and without added cost.



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WHO OWNS
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A New Achievement for the Home
Fantom—The Recessed Radiator

The new "American" **Fantom** Radiator has been characterized as "the recessed radiator with the retiring disposition."

As illustrated above, the **Fantom** becomes an integral part of your room. Recessed beneath the window, its simple, straight, unobtrusive lines merge into the interior as part of the architectural scheme. Nothing is sacrificed in heating, for its unshielded surface radiates heat—pure, stimulating, radiant heat like that from the sun—while the warmed air rises in a gentle flow through the grill work at the top, bringing warmth to every nook and corner of the room. The **Fantom** is a modern radiator of high efficiency and low visibility. It may be painted to match anything from a chair to a chintz.

Here is new beauty and efficiency in heating, combined with the fidelity and reliability of an old servant.

Architects know and specify the **Fantom** for the most select new homes; but it can be installed in old homes as well . . . and paid for conveniently.

With an American Radiator Boiler in the basement —**Fantom** Radiators upstairs—your home is known to be equipped with the most modern and best that can be made; and you are assured of a lifetime of genial warmth with the utmost in economy . . . . a postcard will bring full particulars.

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The Hotcoil Heater gives constant hot water and operates with the utmost economy. Write for details.

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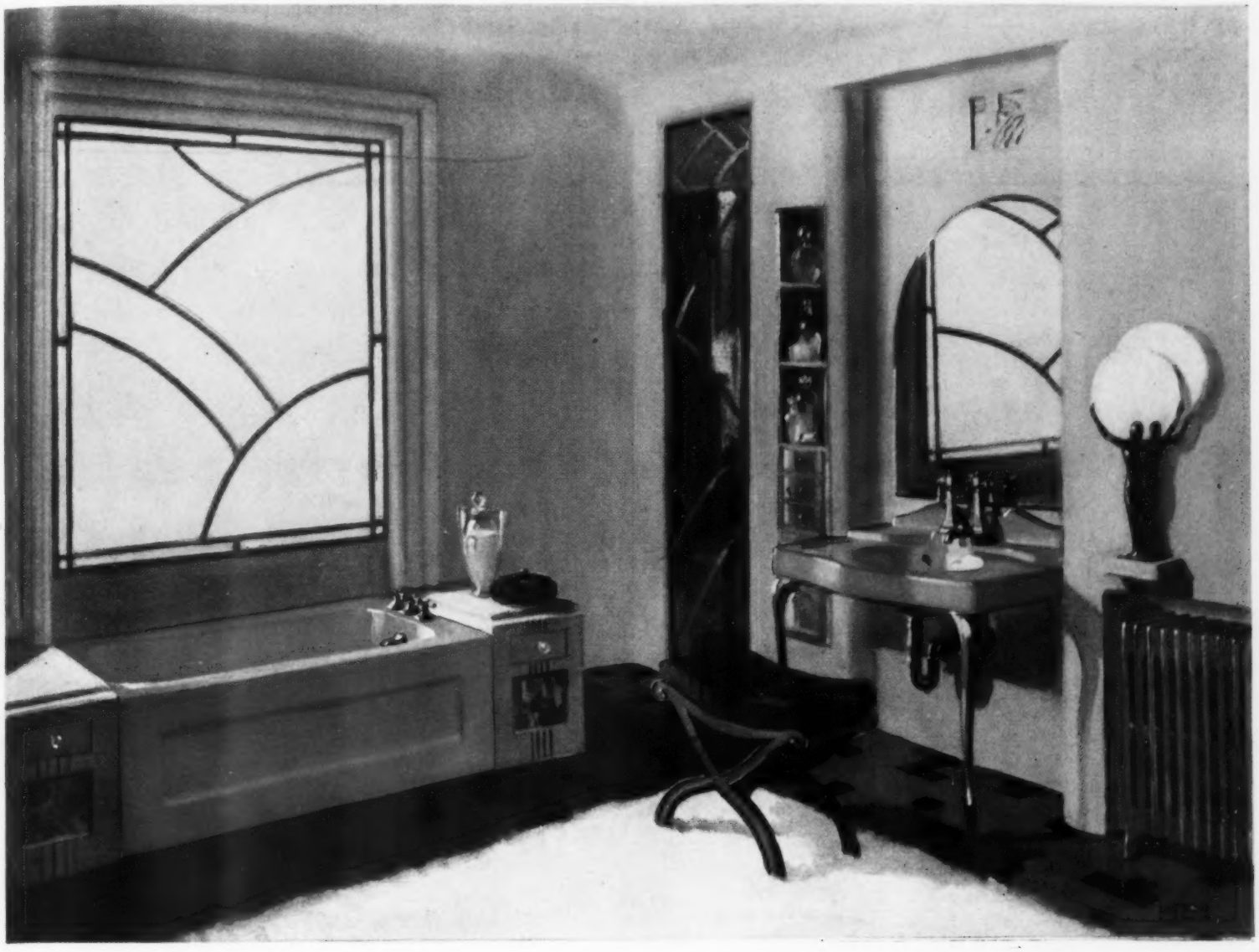


The period of the Chippendale bathtub is drawing to a close

There it is, the Chippendale bathtub, in many a fine old home. You can distinguish it by its claw and ball feet. And since it is distinguished by nothing else, there's no other one-word description for it.

Prize Chippendale models as you will, they have no place in that modern interior, the bathroom. The later models of the Master Potters and Enamelers of the Standard Sanitary Manufacturing Company are much to be preferred.

These potters and enamelers are creating the new ceramic and enameled furniture for the bathroom, the new American interior. Because they have an innate feeling for the material with which they work, the new "Standard" Lavatories and Baths are characterized by the beauty of simplicity and perfect proportion.

Not content with beauty of form, they have drawn upon the ceramic art of all the ages to produce colors of exquisite beauty for plumbing fixtures. All "Standard" designs are now available in Ming Green, T'ang Red, Clair de Lune Blue, St. Porchaire Brown, Rose du Barry, Ivoire de Medici, Orchid of Vincennes, Royal Copenhagen Blue and Ionian Black.

It isn't possible that there is a Chippendale bathtub in your bathroom, but perhaps the plumbing fixtures belong to the middle period of 1914 and should be replaced. In that case, if you will write for it, a copy of the interesting book, "Color and Style in Bathroom Furnishing and Decoration" will be mailed to you. Details of an easy financing plan will be sent upon request.

Standard Sanitary Mfg. Co.

106 SIXTH STREET, PITTSBURGH

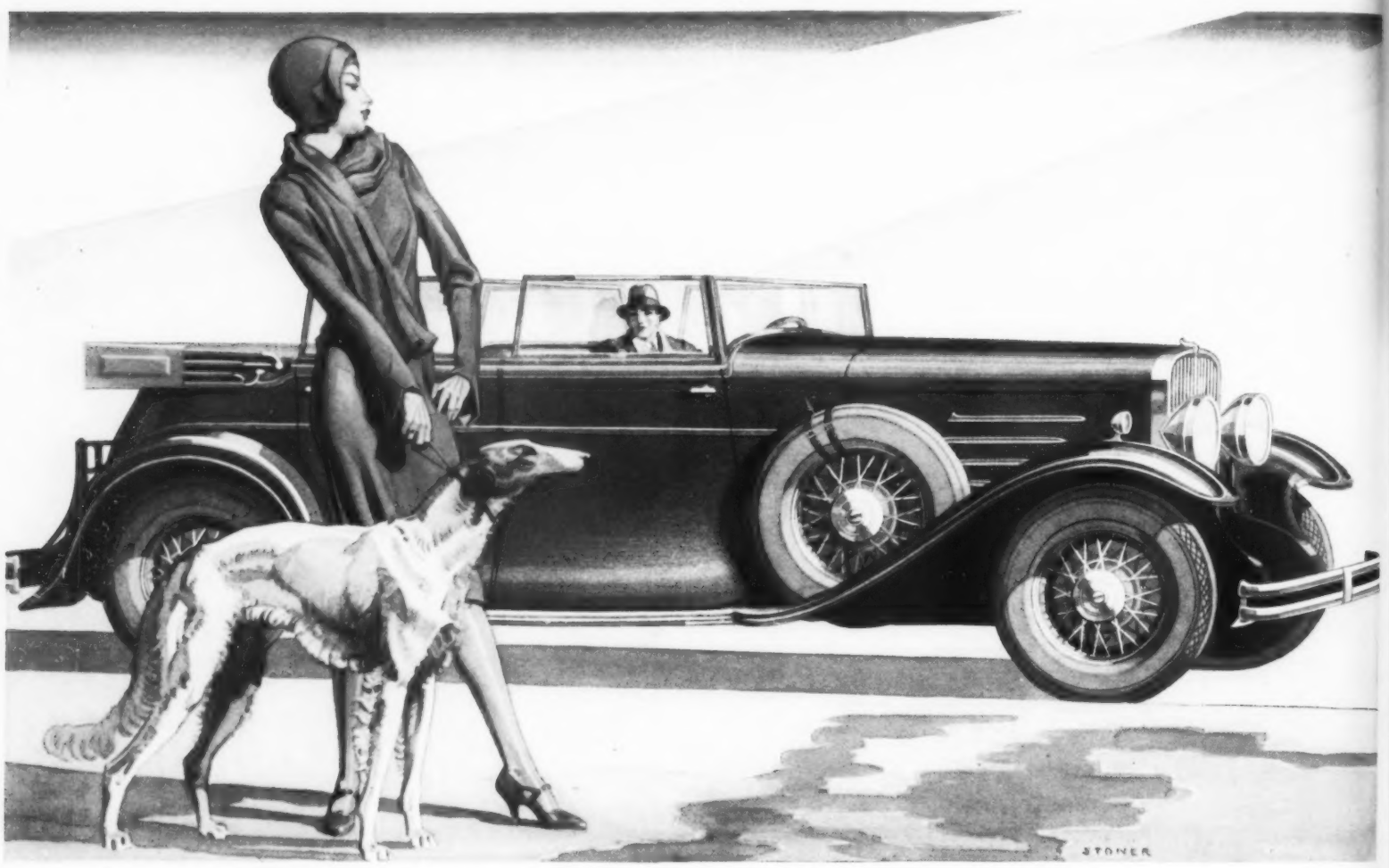
DIVISION OF

AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

"Standard"
PLUMBING FIXTURES

DISTINCTION... The introduction by Franklin of the first airplane-type engine in a motor car—an engine which in tests has flown an airplane—is heralded as a great forward step in the automobile's march of progress. A vision of the future—the turning point of a new era.

Even more important and dramatic is this engine's tremendous power-ability. Delivering the greatest power for cylinder capacity of all automotive power plants, it brings air-cooling engineering into undisputed leadership. It sweeps aside all previous conceptions of motor-car performance. Sixty, seventy, eighty miles an hour are quickly, quietly and comfortably reached without the slightest engine exertion.



Now riding is gliding. You get a new thrill every time the Franklin does things you thought impossible before. Last year Franklin gained the distinction of holding all major road records. This year many of these same records have been sensationally re-broken by the new Franklin.

Distinguished for its airplane performance, the new Franklin also enjoys nation-wide distinction for its authoritative appearance. Darting-arrow horizontal louvres—modishly fashioned embossed paneling—low hung doors concealing the running boards—gracefully arched hood front, ribbon-wide, with highlighted vertical shutters—the whole exterior ensemble is modern, smart, fleet-looking . . . When you see the car—when you are thrilled by the performance of its airplane-type engine, you will enthusiastically award Franklin highest motor car honors for 1930. Franklin Automobile Company, Syracuse, New York.

AIR-COOLED

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SEEN ON THE STAGE

(Continued from page 93)

At length, the ultimate minute arrives. The doomed man, having received the Last Sacrament, is taken from his cell, the door to the death chamber is flung open. Walters sinks, then, subduing his terror for his fellows' sake and because he still has a shred of pride, braces himself, his body stiffens. With head thrown back, he marches between two guards into the dazzling yellow light that issues from the room where the electric chair waits. The door slams once more; the ghastly white light prevails. An instant of awful silence, then the whirr of the current accompanied by the fluttering of the white lights. Another pause. Again, the whirr and the cruel response of the light. Six men clutching the bars, their tense fingers betraying their abject terror. The curtain falls.

It is as thrillingly terrible a moment as the theatre can give.

The two acts that follow are concerned with the attempt of the other doomed men to break out of prison. John Mears, when a guard would pass food through the bars, strangles him, secures his pistol and his keys, flings open all the barriers, draws his fellows into the corridor. He commands relentlessly. He and they know their fight is hopeless, but, since they must die, they prefer to die on their feet, and a few hours more or less of life—what difference? So they shout defiance, struggle, shoot, kill—and lose.

Because every one, including the participants, realizes from the outset that, even though the men were to break through the lines and gain the air, their freedom and they would be short-lived, their effort has about it a tremendous tragic glamour. A cause fought bravely when it has no chance whatever of success, even though it does not deserve to succeed, always elicits in the sensitive spectator a surge of pity mixed with a fiery indignation he had not imagined he was capable of. In spirit, he lines up with those who are combating insuperable odds. And that purges.

Chester Erskin has directed the play with remarkable skill. The tempo, the placing of the emphasis, pictorially—in every way, he brings out exactly all its values. His fine interpretation is made possible by actors—especially Spencer Tracy and James Bell—who feel the tragedy acutely.

MEI LAN-FANG

Seven blocks away from "The Last Mile" by actual measurement, but several worlds and a great many centuries away in all other respects, China's foremost actor, Mei Lan-Fang, is now showing New Yorkers the quality of his native drama. And incidentally, so far as our poor vision can peer into the fog of the future, he shows that Kipling's famous lines will hold forever. East will remain East, West West, and never the twain shall meet—in the theatre, anyway. Which is a clumsy way of saying that the Chinese conception of drama and ours are entirely different and, from all indications, will remain so.

Theirs seems to us more narrative than drama. And, because they draw their tales from the folk-lore, the traditions, and the mythology of their race, familiar to every Chinaman, the interest focuses entirely on the acting—on how, not on what.

In an elaborate pamphlet distributed among the audiences at the Forty-Ninth Street Theatre, Mr. Hu Shik, described as the "Father of the Chinese Renaissance," writes: "Nowhere in this modern world are to be seen such vivid presentations of the irrevocably lost steps in the slow evolution of the dramatic art as are seen on the Chinese stage to-day. There one sees every historical survival preserved and carried out with artistic perfection. The mask is seen in the gorgeously painted face; the dance in the conventionalized rhythmic movements; the acrobatic games in the battles fought on the stage; the soliloquy almost in every play; and the symbolic scenery of the Elizabethan and pre-Elizabethan stage is most skilfully handled by the property-men."

They call Mei Lan-Fang in his own country a "tan"—a man who plays only women's rôles. And, since women do not appear on the Chinese stage, that species of actor is not unusual. We of the West who go to see this "tan" from the Far East, expecting to be confronted by our idea of a female impersonator, are most agreeably disappointed. There is not the slightest suggestion of that in Mei Lan-Fang's work. The moment he appears, all such preconceptions vanish; we are instantly absorbed in the art of a truly great artist.

His delicacy, his grace, his pantomime, a face that expresses and enlarges the subtlest shade of emotion, he uses all the seven arts for the playing of each rôle. The result is something rarely beautiful, and unique in our experience.

His first American program consists of five one-act plays. Before each one, a young Chinese girl tells its story in careful English; she also explains the conventions to be employed—lifting the foot means crossing a threshold; galloping about the stage, horseback riding; and so forth. For the Chinese theatre is highly stylized, the plays are performed on a stage bare except for a few essential properties, enclosed by gorgeously embroidered curtains. The actors wear startlingly beautiful costumes; property-men in street clothes come on the stage nonchalantly and rearrange things whenever required. Realism of all sorts and degrees is absent.

Mei Lan-Fang, his singularly expressive hands emerging seldom from the long sleeves of his gown, makes every gesture, every movement, every posture, every glance tell something. Our actors could learn many things from him, but chiefly economy. Nothing is wasted. And, by that magic which is art, everything he does is at the same time delicate, subtle, and broad.

He speaks in a singsong falsetto—again a convention among tans. Music, which to us seems barbaric since it emanates mostly from harsh brass instruments and to our ears has no flow, design, or tenderness, accompanies the pieces. Dancing—part of the stylization—often interrupts the action. But with all the surrounding strangeness and crudeness of the plays, the music, the means and the methods, Mei Lan-Fang captivates by his consummate grace and his finished characterizations. He charms as old Chinese prints charm.

If what one sees at the Forty-Ninth Street Theatre be not special, Chinese drama and ours are worlds apart because theirs, growing out of the pride of a reverent, sensitive people, is intensive, a form of worship. A graciousness, a hospitality quite foreign to us, floats from the performers to the patrons. Their drama concentrates its energies on perfecting; our drama con- (Continued on page 132)

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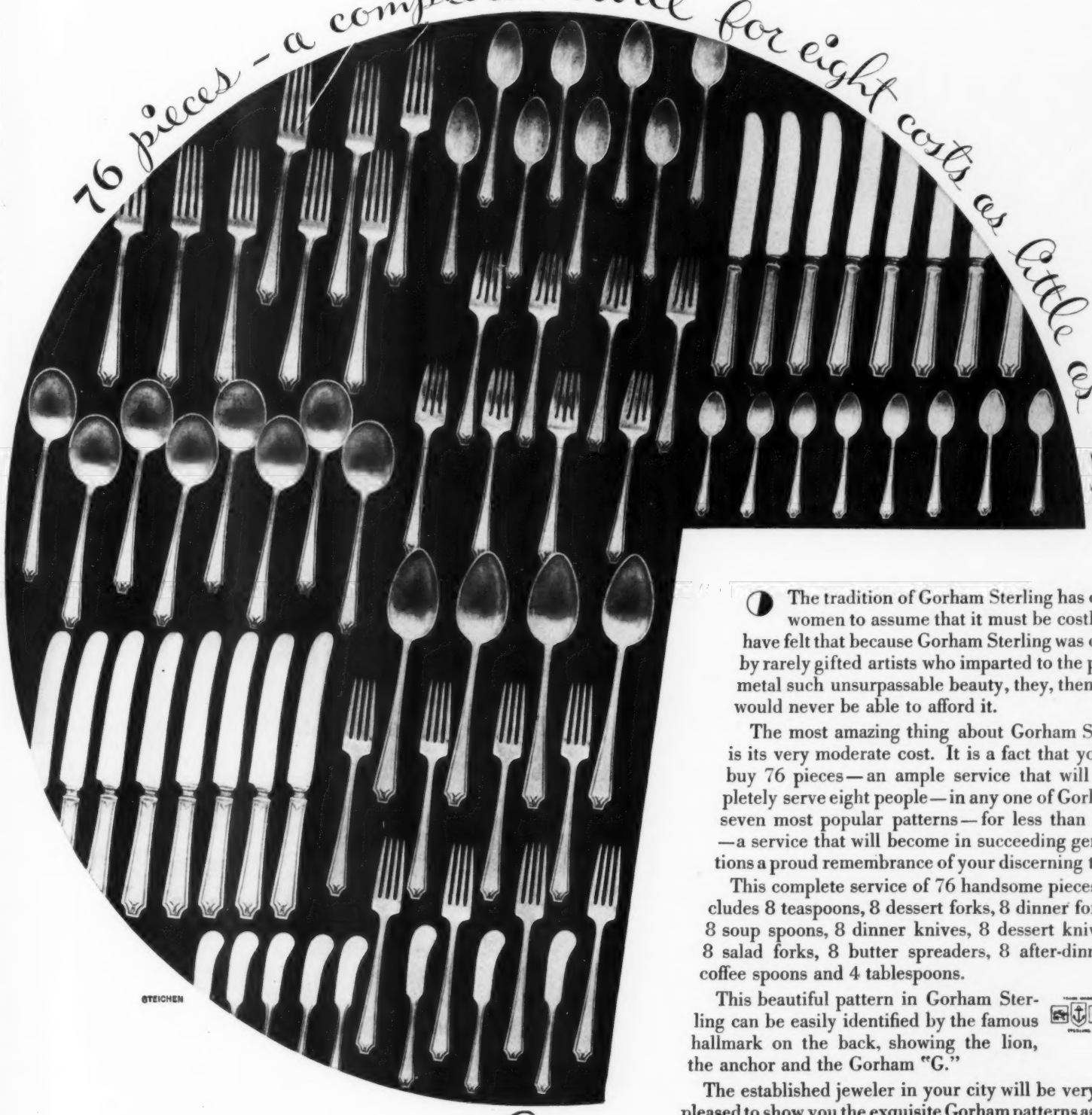

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SEEN ON THE STAGE

(Continued from page 130)

cerns itself for the most part with external things.

"THE APPLE CART"

In Shaw's latest effusion, "The Apple Cart"—A Political Extravaganza in Two Acts and an Interlude—, the Shavian garrulity is more unrestrained than ever. What he doubtless believes to be dialogue is largely a succession of long monologues. While all of them are distinguished by Shaw's felicitous phrasing and lighted by his wit, they are so drawn out and repetitious that, after a short while, they tire. But, if they bore, the play must also, and that can not be, for the great Anglo-Irishman himself has asserted through one of his characters, "If it is by a good author, it must be a good play."

The ideas the monologues express frequently fail to stimulate. Shaw has taken for his theme the conflict between a constitutional monarch and his cabinet. He tells us nothing new about that conflict. The King, being cleverer than his ministers, outwits them; he has a mistress modelled after royal favourites of the old French school, loves his wife, follows the course of many other kings of both fact and fiction; in short, is a cultivated, shrewd, urbane gentleman. The cabinet ministers are types when they are not caricatures.

The Ministers offer His Majesty an ultimatum: either he will sign away his few remaining powers or they will resign! He asks for time to think it over and spends the time with his mistress. (His scene with her—the Interlude—ends in a good, old-fashioned throw down, but not drag out wrestling match.) While he is awaiting the return of the Cabinet, the American Ambassador calls to break the great news that the United States has decided to "abandon this hocus-pocus revered as Democracy," to throw away its Constitution and join the British Empire. Shaw neglects to develop that theme.

The Cabinet members enter; His Majesty informs them that he will not sign their ultimatum; if they insist, he will abdicate. But if he abdicates, he will run for Parliament. That changes the whole complexion of things. Aware that he is cleverer than they, they dare not let him attain a position where they would be measured by his standard. The Prime Minister tears up the ultimatum and departs, followed by his disgruntled colleagues. And the King, with a satisfied smile on his face, takes his faithful wife in to dinner.

Philip Moeller has conducted the extravaganza with his customary skill, Lee Simonson's sets maintain his usual high level—indeed, raise it a bit. The acting, except for Tom Powers as King Magnus, is not distinguished.

Ernest Cossart and Helen Westley, as ever, play their own delightful selves. Proteus, the Prime Minister, might easily be confused with Danton in "The Game of Love and Death", Claude Rains is reponsible for both. Shaw has depicted Mr. Vanhatton, the American Ambassador, as the blunt, gauche American of the European comic papers, and Frederick Truesdell holds tenaciously to the author's conception. Powers endows His Majesty with ease, humour, quiet dignity, finesse; in his hands, Magnus becomes every inch a King, a gentleman, and an adroit master of men. His performance would be improved by a greater appreciation of the huge joke of the thing; in spite of that, it remains one of the season's major achievements.

"TOPAZE"

If "Topaze" be an indication of the present French esprit, the most jealous Francophile need not worry. For this reigning success of the current Paris season is as gay and pungent a comedy as the old days ever produced. In strict accuracy, it should not be labelled simply comedy; it is, first of all, biting satire, always sharp, never bitter, written with a humour too penetrating for thoughtless laughter.

Some day, perhaps, fellowship will be established to enable—or force—American satirists who write for the theatre to spend a while in the French capital learning how to be sharp without being bitter. When that happy day arrives, "Topaze" will undoubtedly be among the "required studies." For, although it attacks education and politics and much in between forcefully, there is never the slightest suggestion of viciousness.

In depicting the metamorphosis of a poor schoolmaster who turns his head fearfully away from life, Marcel Pagnol has drawn on a profound knowledge of his country and his countrymen and, through them, of human beings everywhere. And on a generous sympathy for them. But he does not permit his sympathy to soften the keen edge of his satire. Having chosen his weapon, he employs it without compromise, but always with laughter.

His technique likewise is sure, resourceful. Only once does it fail to serve his purpose: he makes the schoolmaster's transformation too abrupt and too complete to convince. But the limitations of the theatre itself are partly to blame for that.

The remarkably sensitive adaptation by Benn W. Levy has, like Monsieur Pagnol's technique, only one serious fault: every so often, he injects into his text a word or an expression uniquely American, which, for the moment, dispels the Gallic atmosphere.

Frank Morgan is excellent in the title rôle. Harry Davenport plays a small part with his customary charm. And a group of small boys who throw themselves headlong into the school scene are irresistible. The others do their work well.

"THE INFINITE SHOEBLACK"

Lee Shubert who presented "Topaze," has also imported the much-heralded London success, "The Infinite Shoeblack," a drama of the War period written with deep feeling in a smooth, studied style, which staggers under the weight of too much Carlyle. The characterizations—tinted with humour—lighten that burden somewhat, but, altogether, it is what might be termed a "twlight play"—although the scenes in Cairo are colourful, the early and the abiding impression is dullish grey.

Norman MacOwan has taken for his subject the aged, but ever fresh conflict between the spirit—represented in this case by Andrew, the hero—and the flesh—in the person of the heroine, whom the program calls Mary and who refers to herself as Aspasia. The author neglects to state which one wins or whether both are defeated.

As played by Leslie Banks, Andrew emerges a di- (Continued on page 134)

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Girlhood's Crowning Glory 111

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THE NEW STOCKING

(Continued from page 102)

ment. Also, if she can afford it, she will buy stockings with fine openwork clocks—for these are the smartest type of all.

For sports wear, the newest tendency is towards a stocking with less lustre than those of other seasons, and several New York shops have interesting new types of silk stockings that answer this description. Lisle or those excellent English silk-and-lisle mixtures are worn for daytime sports, but have not taken the place of silk for the spectator sports wear. And, of course, every well-dressed sportswoman includes wool stockings in her wardrobe—heavy ones to wear when warmth is needed, sheerer ones to wear with sports tweeds. For all of these, the best colour is still the beige with a slightly pinkish caste, the familiar sunburn shade that is right for general wear. This colour looks well with the white costumes that are still the basis of country wardrobes, and it is the smartest possible combination with the ubiquitous brown-and-white shoes. An alternative is a new stocking designed by Schiaparelli and described variously as having a faintly tweed-like appearance or a cobwebby shaded mesh. This is illustrated at the top of page 102. And, for tennis, wool socks in plain colours are still in evidence.

Stockings for evening are only slightly lighter than daytime stockings, and here is a place where many women make mistakes, choosing stockings that are too pale or too definitely pi The difference should be a matter greater sheerness, rather than colo

All of this information is as t of Paris as of New York, according a very recent note from Vogue's Pa office, which adds that, now that ski are longer, and less of the legs sho it is wiser to have that part whi does show less obvious. Two sam stockings of the very newest eveni shades, one sponsored by Hellstern a one by Lefébure, were both in a su burned beige shade, one a trifle light than the other and designed for we with white evening dresses. The da time stockings, too, followed this ge eral trend, although one with suggestion of golden-brown was sug gested for wear with brown, beige, green frocks, while a rather dar beige was suggested for wear wit dark blue, dark brown, and blac Both of these stockings were fro Hellstern. A beige stocking with greyish cast, for wear with light frock comes from Lefébure.

The occasional variations that ar appearing and may prove significan in the months to come are still safe for the ultrachic only. These includ gunmetal and dark taupe stocking worn with black gowns and slipper pale flesh-pink and champagne col our with light dresses, and, as a rathe startling novelty, not yet adopte by smart women, coloured stocking to match the accompanying slipper.

SEEN ON THE STAGE

(Continued from page 132)

rect, vigorous, determined, and very likable scholar and soldier. Helen Menken is not the best available actress for the rôle of Mary—her husky voice continues to be affecting, but she has developed the habit of grinning and simpering when she does not know what else to do, and that happens often, much too often.

"THOSE WE LOVE"

In the triple capacity of actor, director, and part-author, George Abbott has returned to the legitimate theatre; his talent seems to be preponderantly histrionic. For the drama, "Those We Love," written in collaboration with S. K. Lauren, is first another triangle play that generally manages to hold the interest while it passes, and becomes confused with a dozen others shortly after the more or less happy ending.

Abbott's direction, while painstaking and earnest, is mathematical; it lacks daring, flair, imagination. But his acting stands out. He knows just the right emphasis to give a speech—when to pause, how to listen, what tone to take. His personality—strong, tender, unaffected—crosses the footlights and lodges in the heart of the spectator. A lad, Edwin Phillips, plays the son of the disturbed family with an aplomb far beyond his years.

MUSICAL SHOWS

Both the musical shows of the fortnight are big, expensive, and flat. Ed Wynn wastes his delightful madness on a collection of old jokes, frayed tricks, dull music, a stupid book. And Florenz Ziegfeld wastes his genius as a producer on the same sad material. All the Ziegfeld finish can not redeem "Simple Simon." It has, however, one scene that almost justifies the whole affair—a surpassingly beautiful hunting-ballet with Harriet Hoctor as the première danseuse. She is enchanting.

Moss and Fontana would, if anything could, make Lew Leslie's "International Revue" possible. Marjorie Moss flows, floats, has the grace, the lightness of the fairies in Grimm's tales. Most of the rest of the show is crude, cheap, vulgar, ugly, distasteful. And, in addition, the girls are frequently extremely scantily clad and, strangely, that makes the revue seem singularly old-fashioned.

TO OUR CONTRIBUTORS

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FOR THE HOSTESS

BRAN IN THE MODERN MENU

IN the beginning, there were some of us who took up bran with an air of martyrdom. Stoically, with a sense of duty fulfilled, we ate it—for patriotic reasons or in the interest of our silhouettes, our complexions, or our digestion. Science reported that it had so many virtues—vitamins of various types, roughage to counteract our supercivilized and superrefined diets, minerals, starch, and proteins—that we consumed it with a purpose. Then, gradually, most of us discovered that we liked the taste of bran. The nutty, spicy flavour of the virtuous brown wheat shells insinuated itself into our preferences. We found ourselves spontaneously choosing the slice of dark-complexioned bread in lieu of its lighter cousin. In the morning, a dish of crunchy bran, covered with cream and sugar, was a cereal to be approached with zest, and the scientific fact that it offers the perfect proportion of body-building elements coupled with its delicious nut-like flavour makes it, to-day, one of our favourite foods.

With the universal increase in the popularity of bran, innumerable new ways have come to prepare and serve it. In many households, bran appears not only in the proverbial breads and cereal forms, but loose bran is crushed and used as a garnish, as one would use chopped nuts, scattered through scrambled eggs or omelette in the making, mixed with salad vegetables, sprinkled over fruits, even added to candy in place of nuts.

As a basis for a genuine appreciation of bran, one must, of course, have a good bran bread. Many are offered throughout the country, to be sure, but if one prefers to make it at home, the following recipe is especially valuable as it counteracts the tendency to dryness so often prevalent in this type of bread.

BRAN BREAD

One mixes together, in the order given, one well-beaten egg, one-third cupful of brown sugar, two tablespoonfuls of molasses, two tablespoonfuls of melted butter, one and one-half cupfuls of sour milk or buttermilk, one-half teaspoonful of salt, one cupful of bran, two cupfuls of Graham flour, and one and one-half teaspoonfuls of soda. This must not be stirred too much. It is then poured into a greased baking tin and baked one hour at 350°. (Any recipe containing molasses takes a rather slow oven.)

DEVILLED BRAN TOAST

One tablespoonful of butter, one-fourth teaspoonful of mustard, a little cinnamon, and a few drops of onion-juice are very thoroughly mixed together. This is spread on bran toast, the bread having been cut thin and evenly toasted on both sides. Over each slice a little grated cheese is sprinkled, and the slices are set in the oven for a moment until hot and served at once.

BRAN SANDWICH SPREAD

Four ounces of Jordan almonds are blanched and shredded, then sautéed in just enough butter to keep them from burning. When well browned, they are removed from the fire. Four tablespoonfuls of chopped sweet pickle, two tablespoonfuls of Worcestershire sauce, two tablespoonfuls of of chutney, one-fourth teaspoonful of salt, and one shredded pimiento are mixed together and spread over the almonds, cooked two minutes, and stirred constantly. One cream cheese is then worked to a paste, blended with the mixture, and used as a spread between slices of bran bread.

BRAN MUFFINS

One mixes thoroughly one cupful of bran, one cupful of Graham flour, one teaspoonful of salt, one tablespoonful of brown sugar, and three teaspoonfuls of baking-powder. Seven-eighths of a cupful of milk, one egg, slightly beaten, and three teaspoonfuls of melted butter are then added, and the mixture is beaten together until thoroughly mixed and baked in greased muffin tins in a hot oven, twenty to thirty minutes.

MINCE-MEAT BRAN MUFFINS

Two tablespoonfuls of dripping (sausage or bacon) and two tablespoonfuls of sugar are creamed, two eggs added, and then the contents of one package of dry mince-meat worked into the mixture. One teaspoonful of baking-soda dissolved in two cupfuls of sour milk are then added and, also, one cupful of white flour, four cupfuls of bran, and one-half teaspoonful of salt. This is beaten together thoroughly and baked half an hour in a moderate oven 350°. Two dozen small muffins may be made with this amount.

PRUNE BRAN BROWN BREAD

One mixes together one cupful of bran, one cupful of sour milk, and one-half cupful of prunes, which have been soaked several hours, drained, and chopped. To this is added one tablespoonful of molasses, one-half cupful of sugar, and one cupful of flour, into which has been sifted one teaspoonful of soda, one-half teaspoonful of baking-powder, and one-half teaspoonful of salt. (This mixture, including the flour, should be resifted for a better texture.) The batter is then put into a greased can, covered tightly, and steamed for three hours.

BRAN SPICE COOKIES

One-fourth cupful of shortening and one-fourth cupful of honey are creamed together, and to this is added one egg, well-beaten, and one cupful of bran; the mixture being thoroughly beaten. Then, one sifts one and one-third cupfuls of flour with one-eighth teaspoonful of cloves, one teaspoonful of cinnamon, and three teaspoonfuls of baking-powder. One cupful of chopped raisins are put into the flour and added to the liquid mixture. When this has been stirred well, teaspoonfuls of the batter are dropped on a greased baking sheet, care being taken to keep them two and a half inches apart. The cookies are to be baked at 400° about half an hour. This recipe makes three dozen cookies about three inches in diameter.

BRAN AND OATMEAL HERMITS

Two cupfuls of oatmeal, one cupful of seeded raisins, and one-half cupful of English walnuts are put through a meat chopper. One then mixes together one cupful of white sugar, one-half teaspoonful of salt, one cupful of melted butter, and two well-beaten eggs. To this are added one teaspoonful of soda dissolved in six tablespoonfuls of hot milk. One cupful of white flour is sifted with one teaspoonful each of cinnamon and nutmeg (Continued on page 140)

YOU ARE AS YOUNG AS YOU LOOK, MADAME

IT IS your skin that tells! A slim figure, lovely Easter clothes and a buoyant step play their part of course. But your skin, more than anything else, has the power to reveal your Youth . . . or betray your age! Every woman — no matter whether she is entering her fifties or leaving her teens — should give herself daily beauty care so that neglect need never take its toll... nor age tell its tragic story!

Perhaps you think you haven't the time to give your skin the attention it deserves. If so, please remember that it is just as easy to administer simple, correct care as it is to waste precious time doing the wrong, inadequate thing for your complexion.

Just five of the fourteen hundred and forty minutes in every day are required for the development of woman's most beguiling charm — a flawless, delicately glowing skin. Will you give that much to Beauty? Then read here the simple, effective home treatments which Helena Rubinstein has planned for you. Learn how to rid yourself of blackheads and blemishes . . . of sallowness, freckles and lines . . . how to re-mould that drooping chin . . . how to bring youth to tired eyes . . . how to attain the fresh, clear skin you desire!

For thirty years, Helena Rubinstein, world famous scientist, has been teaching beauty to the women of five continents. During all of this time, she has been creating her remarkable creams and lotions to enhance and preserve feminine loveliness...

For the Woman "Who is Doing Things"

Are you this charming, up-to-the-minute person who considers perfect grooming a primary, social requisite? Then — you are probably a connoisseur of face creams and quite aware that Helena Rubinstein's Water Lily Cream, the luxury cleanser, is the most exquisite you have ever used. Rare herbs and the youth-renewing essence of water lily buds are the precious ingredients in this wholly inimitable cream (2.50). Doubtless, you use, too, Valaze Extrait, the remarkable anti-wrinkle lotion which banishes signs of weariness and age (2.50). And if your chin shows a tendency to droop — you quickly restore its clean young firmness with Valaze Georgine Lactee, a marvelous muscle-tightening balsam (3.00).

For the Vivacious Young Debutante

How far her twinkling feet carry her in a day! To town to shop... to lunch... to tea ...to dine...to dance! Gayest of the gay, busiest of the busy — her beauty treatments need be as quick as they need be effective. How she loves the silken softness of Valaze Cleansing and Massage Cream, caressing cleanser for the young, delicate skin (1.25). She leaves her skin petal-smooth, transparently clear with Valaze Beautifying Skinfood (2.50).

She Chooses Cosmetics

Valaze Cream of Lilies provides the perfect foundation for her lovely makeup (1.50). Then she applies the gently clinging Water Lily Powder in a warm rachel or mauresque tone (1.50); adds a sparkling touch of becoming Valaze Rouge (1.00 to 5.00) and a provocative dash of the silver-encased Enchante lipstick—most exquisite of all lipsticks (3.50). For her eyes, to enhance their soft charm, she uses Valaze Eyelash Grower and Darkener (1.00) . . . or Persian Eyeblack (Mascara) to make her lashes look thick and luxuriant (1.50).

Helena Rubinstein

8 EAST 57th STREET, NEW YORK

London • Paris • Toronto • Chicago • Philadelphia
Boston • Detroit

If one has an oily skin, blackheads or pimples...one should wash with Valaze Blackhead and Open Pore Paste (1.00). Follow with Valaze Pasteurized Face Cream for oily skin — the only cleansing cream that normalizes an oily skin (1.00, 2.00). Treat with the famous Valaze Acne Cream (Medicated Pink Treatment) to correct blotches and blemishes (1.00, 2.00).

If one has a dry skin — one should cleanse thoroughly with Valaze Pasteurized Face Cream Special for dry skins — a gently soothing, penetrating cream (1.00, 2.50). Follow with a filmy veil of Valaze Beautifying Skinfood (1.00, 2.50). Prepare the skin for make-up with Valaze Skin Toning Lotion Special (1.25, 2.25).

Nourish your skin and smooth away lines with Youthifying Tissue Cream— Helena Rubinstein's latest triumph! A cream so remarkable that no woman over twenty can afford to be without it! (2.00, 3.50). For insistent wrinkles and crowsfeet, apply Valaze Grecian Anti-Wrinkle Cream (Anthosoros) (1.75, 3.50).

Regardless of where you buy your Helena Rubinstein preparations, you are cordially invited to visit the lovely Salons de Beaute for lesson treatments, expert individual advice and written instructions designating the correct preparations for you to purchase at your favorite store.

Helena Rubinstein creams and lotions are on sale at the better drug stores, department stores and specialty shops.

The black and white
ENSEMBLE
with loose scarf collar

The importance of black and white—the newness of the fluttery scarf collar worn outside—the perfect lines of the newly important jersey coat and the charming sleeveless crepe de chine dress—give an accepted smartness to the ensemble.

. . . Black jersey coat with imported black and white printed crepe de chine dress . . .

DE PINNA
FIFTH AVENUE AT 52nd STREET

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless specially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Mrs. R. H.: In sending invitations for a child's party, is it correct to enclose her visiting-card, if there is no place in the invitation for her name? Should I enclose my card, too? Is carpeting used on stairways now? When serving a luncheon where no knife is required, what silver should be placed on the right of the plate? Where is the butter-knife placed?

Ans.: Invitations for a child's party are written informally, as:

My dear Mrs. Brown,
Will you let Mary come to a party I am giving for Lucy on Tuesday at four o'clock?
Yours sincerely,
Alice Smith

No child should have visiting-cards. Only when a girl reaches the visiting age are these ever correct. Carpets are used on many staircases, as are pads, but, if you prefer, you may have plain stairs. We always advise that a place be set with the proper implements, even if they are not all used. Spoons and knives are right-hand implements; forks are left hand. For a luncheon with soup in cups, chops and vegetables, salad, and dessert, you would have a teaspoon and knife on the right of the plate, two forks on the left, and the dessertspoon and fork on the dessert plate ready on the sideboard. The butter-knife is on the bread and butter plate.

Mrs. H. T. G.: How should the bride's mother be dressed at an evening wedding in an Episcopal church?

Ans: It is very hard for us to give any information concerning evening weddings, as they are not the custom in the cosmopolitan world. The main point to be remembered is that, in the Episcopal church, women's heads must be covered. Therefore, any costume to be worn at a wedding of this kind should include some sort of head-covering. The mother of the bride would wear an evening dress and a hat, such as a turban of lamé or lace.

Miss E. B.: What colour would you suggest using in painting the upper walls and ceiling of a hall panelled with red mahogany and having a beamed ceiling?

Ans.: We should advise you to choose a rather dark, dull cream in order to lighten the effect of so much wood panelling.

Miss M. B.: Is bobbed hair now considered passée? Should it be allowed to grow, even if short hair is a more becoming arrangement?

Ans.: The question of bobbed hair is one of personal preference. While some of the smartest women in Paris and many of the young women in America have let their hair grow, Vogue is not disposed to suggest that ladies to whom short hair is becoming should allow it to grow out. If your bob suits you, we should advise you to keep it.

Mrs. L. D.: We are planning a supper dance for three débutantes at a country club. Should it be served in buffet style? Should any one other than the débutantes receive with the hostess? How should the invitation read? Are formal evening clothes correct?

Ans.: Only the lady who is giving the dance and the débutantes would receive at the party. The following is the correct form:

Mr. and Mrs. Thorn
request the pleasure of your company
at a small dance
Thursday, April the twenty-fourth
at half-past eight o'clock
at the country club

Formal evening dress is correct. The supper would be arranged with the caterer, who would see to all the serving.

Miss Y. L.: Should a young lady's calling-card have "Miss" before the name?

Ans.: No calling-cards should be engraved without a title before the owner's name. If a young girl is old enough to have cards, she should have "Miss" engraved on them.

Mrs. S. M.: What tips should be given stewards on a transatlantic voyage?

Ans.: These should be distributed at the end of the voyage. Regarding tips, it is difficult to state exactly the right amount, as the service required varies in each case. However, we give you the following data, which will not be far wrong, providing you are an average sailor without too exacting tastes. Stewards on the largest ships expect more than those on the smaller ones and those in first class more than those in second. While feeing is not compulsory, it is considered part of the steward's pay, and custom has made it so. For first cabin passengers, the following are adequate fees:

Table steward	$5 to $10
Room steward and stewardess	$5 to $10
Deck steward	$2 to $3
Lounge or library steward	$2 to $3
Bath steward	$2 to $3
Boots steward	$1
Smoking-room steward	$2 to $3

Of course, for the second cabin, the fees would be smaller. If the passenger is seasick, and meals are served on deck by the deck steward, the table steward should receive less and the deck steward more. Ladies who require the constant attention of the stewardess will add to the list a sum adequate to the amount of service demanded.

Mrs. A. H. D.: How soon after a baby's birth should announcements be sent? What kind would you suggest?

Ans.: It is not correct to send out cards of announcement of the event. Such announcements are not, and never have been, the custom in smart cosmopolitan circles. When a baby is born, telephone messages, telegrams, or letters are sent to such people as are interested in the birth—generally the members of the family who are not in the vicinity at the time.

Mrs. C. T. M.: Should coats cover one's dress completely? My height is five feet three and one-half inches. What is the best length of coat for me? When measurements are made from the knee, (Continued on page 140)

Will you pay 50c *to get rid of* dandruff?

NOTE TO MEDICAL AND DENTAL PROFESSION:

When prescribing a mouth wash for *germicidal* purposes, make certain that it *is* a germicide; and not merely a colored preparation which is only deodorant and astringent.

It isn't at all surprising that many thousands of women —and men—have found the solution to the troubling dandruff problem, in a 50c bottle of Listerine.

Dandruff, many authorities contend, is a germ disease. Full strength Listerine kills germs in 15 seconds. Even the Staphylococcus Aureus (pus) and Bacillus Typhosus (typhoid), the stubborn germs used by the U. S. Government to test germicidal power, yield to it in counts ranging to 200,000,000.

Listerine first dislodges and dissolves the tiny scales which are the outward evidence of dandruff, then it soothes, cools, and heals the troubled scalp. If infection is present, Listerine attacks it. The flesh tingles and glows with new health and invigoration.

If you have any evidence of humiliating dandruff, begin with Listerine at once. Remember that it is entirely safe, and douse it *full strength* on the scalp. Then massage the latter vigorously with the finger tips. Keep the treatment up as a part of the regular soap and water shampoo, or independent of it. If your hair and scalp are exceptionally dry, use a little olive oil in conjunction with the treatment.

You will be delighted to find how quickly Listerine overcomes ordinary cases of loose dandruff. When dandruff persists, consult your physician as the condition may require expert attention. Lambert Pharmacal Co., St. Louis, Mo., U. S. A.

LISTERINE
for dandruff

the safe antiseptic
kills 200,000,000
germs in 15 *seconds*

Very New
and very charming this
Trinity Text

From her employer's Massachusetts Avenue mansion, Miss Lea Calderwood orders invitations for a notable Springwedding, specifying Trinity Text.

21 Washington Social Secretaries acclaim latest letter design for all social forms; obtainable only in Genuine Engraving

THIS MONTH America's leading engravers announce a new and distinctive letter face for social announcements. The name is Trinity Text. You will want it on your next order of Genuine Engraved forms.

New to the nation, this ultra-smart design has already won the enthusiastic approval of twenty-one Washington social secretaries . . . those brilliant women who pilot the social destinies of wives of senators, diplomats, and others in the capital's select circles. It will win *your* approval, too; ask to see it at your stationers. His specimen books now include a complete showing. Trinity Text arrives just in time for forthcoming weddings, proms and other important functions of the season. Specify it when you place your order. And remember, it is obtainable only through firms featuring the Mark of Genuine Engraving shown below.

ENGRAVED STATIONERY MANUFACTURERS ASSOCIATION

ENGRAVED

FOR THE HOSTESS

(Continued from page 136)

and one cupful of bran added. The other ingredients are stirred in, and the batter dropped on a tin baking sheet, well greased, about three inches apart, and baked a half-hour in a moderate 250-400° oven.

APPLE PIE WITH BRAN CRUST

A deep pan is greased with about one tablespoonful of butter. The butter is then sprinkled thickly with bran flakes, using from one-half to three-fourths cupful. Thinly sliced apples are added to make a well-rounded mound, and one-fourth cupful of bran flakes are sprinkled over the top. One cupful of brown sugar, with cinnamon added to taste, is then sprinkled over the surface of the pie, and two tablespoonfuls of butter and two tablespoonfuls of cream or milk are spread over this. The pie is started in an oven of 450°, it being reduced to 350° after half an hour. The total baking time should be about one hour, or until the apples are thoroughly cooked. This pie is served hot, with cream.

GABRIELLE FORBUSH

ANSWERS TO CORRESPONDENTS

(Continued from page 138)

what is the measuring point to be used?

Ans.: The new coats may be full-length, three-quarters length, or jacket length. Full-length coats are not straight, but are fitted at the hips and generally flaring at the bottom. The average length for full-length coats is half-way between the knee and the ankle. For some one of your height, an afternoon dress should be from twelve to fourteen inches from the ground, depending on its formality. It is not necessary for coats to cover dresses. Coats may be intentionally shorter, reaching to about the knee or less. For such a measurement as four inches below the knee, one would measure from the middle of the knee-cap.

Miss L. G.: What is the correct form for a wedding procession consisting of eight ushers, a matron of honour, a maid of honour, and flower girls? Does the matron or maid of honour hold the bride's bouquet during the ceremony? Should the attendants be dressed in the same colour or in shades of the same colour? If there is no reception, is it correct to serve canapés and refreshments to guests attending the ceremony only?

Ans.: The following procession is correct: the ushers first, next the flower girls, then the matron and maid of honour, and last the bride on her father's arm. Either matron or maid of honour may hold the bride's bouquet during the ceremony. The matron and maid of honour might wear a soft medium green and the flower girls pale green. If you are not to have a reception, there is no way in which refreshments may be given to the guests.

Mrs. W. M. W.: Will you please tell me the correct costume for a butler? Is a dinner-coat ever permissible, or should it be a tail coat?

Ans.: A dinner-coat is never worn by a butler. For luncheon, the proper dress for a butler to wear consists of a tail coat, a double-breasted waistcoat, and grey striped trousers. These are kept on until dinner. A white double, or turn-over, collar and a white shirt with a black tie are correct. For dinner, his dress would be a tail coat, black waistcoat, and black trousers, without side braiding, a stiff, plain white shirt, and a white bow tie and collar. A black tie should never be worn at dinner.

Mrs. Y. A. M.: When a father and a son have the same name, and their wives are living, is the elder woman addressed as Mrs. John Smith, senior, or simply as Mrs. Smith and the younger as junior?

Ans.: When a father and a son have the same name, the son adds junior to his, and the son's wife does the same. The father and mother use their name without any suffix; that is, Mr. and Mrs. John Smith, not Mr. and Mrs. John Smith, senior.

Miss A. R. McM.: My sister is going to Bermuda in April for an eight-day trip. During the trip, she will attend tea-dances and dinner-dances. Will you suggest the sort of clothes that she will need? She does not wear black successfully, but she has a very smart brown-and-tan tweed suit, for these colours suit her very well.

Ans.: For a trip to Bermuda, we would suggest the following wardrobe for your sister: three sports dresses of printed linen, cotton, or flat crêpe; a white or light coloured sports coat; an afternoon frock of flowered chiffon; two or three evening gowns; an unlined evening wrap; a bathing-suit and a beach robe; a felt hat, and a wide-brimmed straw hat. A warm coat might be useful during the first day of the voyage.

Mrs. W. M. W.: What is the correct uniform for a house man in a small household? Since he is not so formal as a butler, full evening clothes for dinner seem too pretentious, while a dinner-coat appears hardly right either.

Ans.: If you do not wish your house man to wear the costume of a butler (although he may very well do so, no matter how small the household), he must wear the livery of a footman—a coloured coat and trousers, striped waistcoat, and white tie. If he is an Oriental or a Negro, he would wear a white coat and dark trousers.

Miss D. L.: Will you kindly give me an outline of the clothes to take on a West Indies cruise late in March? It will be a three-weeks' trip.

Ans.: On a cruise through the West Indies, you will find the weather very warm, so that, in the daytime, you will need sports dresses of thin fabrics, such as flat crêpe, cotton, or printed linen. It would be well to have two afternoon dresses, one of flowered chiffon and one of another sheer material. You will probably need three evening gowns and an evening wrap that is light in weight. A light coloured white summer sports coat also is very useful. As there are swimming pools on most of the ships, you had better take a bathing-suit and a beach robe. You will need a broad-brimmed straw hat as a protection against the sun. With the summer frocks, low-heeled sports shoes in a combination of brown-and-white or black-and-white would be the best selection. It is well to take a heavy coat, as it is apt to be cold for the first two days after leaving New York.

Home, safe home

WE ARE APT to think of scientific laboratories when prevention of disease is mentioned. Conquerors of far-flung plagues spring into our mind's eye . . . great hospitals . . . clinics . . . the glorious drama of medicine.

Yet, one of the greatest reasons why life is healthier and safer today is our enlightened, intelligent homes. Here the campaign against disease never stops . . . here the discoveries of medicine are eagerly accepted . . . and here are carried out *daily* the thousand-and-one little things that make us a people resistant to disease, whose homes are the most healthful of any period in history.

E. R. Squibb & Sons have co-operated with four generations of parents in the practice of prevention at home. While serving scientific medicine through the development of vaccines, sera and preparations of the utmost purity, the House of Squibb has also served the home by preparing products for the medicine cabinet that meet the same high standards.

Squibb Products contain in generous measure the Priceless Ingredient, the Honor and Integrity of the Maker. Keep them in your medicine cabinet . . . and when emergencies arise, and to meet the common needs of everyday life, you can turn to them with full assurance that they are the finest and purest that can be made.

Squibb's Home Necessities

SQUIBB'S COD-LIVER OIL—a pure, refined product, exceptionally rich in Vitamins A and D.

SQUIBB'S VITAVOSE—a milk modifier, exceptionally rich in Vitamin B and assimilable iron salts, delicious in taste.

SQUIBB'S MILK OF MAGNESIA—universally known as a safe, effective antacid and gentle laxative—free from any suggestion of earthy taste.

SQUIBB'S CASTOR OIL—special Squibb processes of refining and manufacture make it tasteless, and it stays that way.

SQUIBB'S LIQUID PETROLATUM—a safe, internal lubricant . . . odorless, tasteless—non-habit-forming, non-fattening.

SQUIBB'S DENTAL CREAM—made with over 50% Squibb's Milk of Magnesia—neutralizes acids, protects as it cleans. Guards The Danger Line.

SQUIBB'S NURSERY POWDER—an unusually fine, impalpable powder, prepared from the best Italian talc. Pure and non-irritating. Fragrant and soothing.

SQUIBB'S TOILET LANOLIN—delicately perfumed. Lanolin is recognized as the nearest equivalent of the skin's own pliant lubricants—unexcelled for chapped skin.

SQUIBB'S OLIVE OIL—a pure, rich oil pressed from the finest quality hand-picked olives. You will prefer its crystal-clear body and its delightful flavor.

SQUIBB'S BORIC ACID POWDER—excellent as a dusting powder—exceptionally pure.

SQUIBB'S BICARBONATE OF SODA—refined to an unusual degree of purity, hence more palatable and efficacious.

SQUIBB'S EPSOM SALT—entirely free from impurities and therefore free of the usual bitter taste of ordinary epsom salt. Easy to take.

SQUIBB'S SHAVING CREAM—a double-action cream that restores the protective, natural oils of the skin. The result of many experiments by the Squibb Laboratories.

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E. R. SQUIBB & SONS, New York *Manufacturing Chemists to the Medical Profession since 1858*

The Certainty of Speed

EUROPA
BREMEN
COLUMBUS

TO CHERBOURG · SOUTHAMPTON · BREMEN

The "transatlantic week-end" was created when the BREMEN made her record-breaking crossing, and won her title as "The Fastest Liner in the World." She has consistently maintained and even bettered this record. And now the EUROPA... with her brilliance and swiftness... makes Speed and Luxury doubly sure in the weekly LLOYD EXPRESS... fashionably completed by the COLUMBUS... stream-lined for speed.

The Luxury of Leisure in

NORTH GERMAN LLOYD

LLOYD CABIN QUARTET:
BERLIN • STUTTGART
MUENCHEN • DRESDEN
to England, Ireland, France and Germany *Weekly Sailings*

57 Broadway, New York, N.Y., or your local agent

Molyneux's printed chiffon dress and grège wool crêpe jacket, "72," present a new arrangement of bows and a scarf that links cleverly in back; from Bendel

CHIC IN CLEVER DETAILS

(Continued from page 99)

times, to distinguish between the bodice drapery and the draped hip yoke, between the bodice drapery and the scarf collar that grows from and yet mingles with the bodice, as does the "bib" collar on the Louiseboulanger dress shown on page 99; between a sleeve and its cuff and the cuff ends—for, in all probability, they are cut in one.

Yokes turn into scarfs, and scarfs into capes, and capes into berthas, and berthas back again into yokes. A clever instance of the cape-bertha merger is seen in the Schiaparelli costume, shown at the bottom on page 100. Belts become girdles, and girdles become waist-line drapery, and waist-line drapery settles down into a hip yoke—the latter of which is well illustrated by the Louiseboulanger green crêpe dress, shown on page 99. Most exciting of all is the Lelong dress, illustrated on page 101, with revers that start in the seam of the raglan sleeves, turn at the waist-line, and continue onto the skirt to form the hip yoke, ending in a bow at the waist-line in back. It is the unexpected in these details that accounts for so much of their charm.

Dressmakers have a great deal of material to handle and much space to be filled—not plain, flat surfaces to be trimmed and encrusted with mosaic-like patterns, but folds and ends of fabrics to be turned to account. Much thought must go into the creation of the new dresses, for each must be viewed as a whole. Possibilities in detail are endless, so that each house may interpret this trend in its own way. Which all makes for an individual and interesting mode.

TWENTY-ONE PAIRS OF SHOES

(Continued from page 126)

from Pedemode, edged with gold and silver kid. This was chosen because pumps are as good at night as in the daytime, if —as in this instance—the trimming does not destroy the simple lines. It is illustrated in the upper photograph on page 105.

Number nineteen is the indispensable item in every well-rounded shoe wardrobe—the black opera pump. This one, from Slater and illustrated on page 122, is of satin, a fabric that has been revived in colours, as well as black. The baguette-cut buckle combining black stones with crystal is interesting.

Only two shoes are left, and these are worn in the boudoir. Pyjamas have created a new type of slippers, neither bedroom mules nor evening sandals, but with the feeling of each, and number twenty, on page 124, is a Greek sandal of gold kid with blue and gold thongs, from Saks-Fifth Avenue. The mules, number twenty-one, in the same photograph, combine two shades of peach satin, with one's name embroidered on the vamp; Edward Cohen.

BERGDORF GOODMAN

urges special care in washing the smart new colors

A PAINTER'S eye would delight in the colorful fabrics Paris now sponsors . . . which Bergdorf-Goodman creates into frocks most demurely, guilefully, feminine . . .

Colors bright as the summer sun on blue Narragansett . . . others soft as new buds in the Spring!

Whether in lovely flower-like chiffons, rough textured shantungs, richly patterned silks, or in cottons gay as an old-fashioned garden . . . color's the thing!

"Do take the safest care of these lovely new colors," they will tell you at Bergdorf-Goodman's—and at the other fashion establishments in New York. "The least fading spoils the smart effect, the subtle balance of tone.

"If you would keep colorful frocks, blouses, scarfs as charming as when they are new, give them the very safest, gentlest cleansing.

"Test a bit of the fabric to find whether it is safe in water alone. If so, it will wash perfectly in Lux. We ourselves have found Lux the best washing method. With Lux, colors and textures are preserved in their perfect, new state."

Naturally fashion authorities advise Lux . . because Lux is made of the purest materials known . . . made especially to cleanse very gently, very tenderly, the most delicate color, the finest fibre!

▶ (Above) Bergdorf-Goodman uses a lovely flame-red printed silk in this afternoon frock with its delightfully feminine lingerie touches.

▶ (Above, right) Smart new linen shantung in putty-white, with a gorgeous red, blue, yellow, black scarf. Lux preserves perfectly the subtle tone of the shantung — and the brilliant colors of the scarf, too!

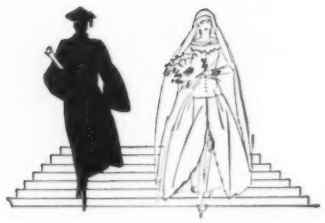
The Nightingale

In 18k gold with an exquisite platinum top. Set with forty brilliant gleaming white diamonds, $375. Other diamond models, $225 to $600.

The Chevy Chase

DESIGN D

17 jewels. In 14k white gold, plain dial and inlaid enamel numerals (as shown) $80.



The Briarcliffe

A charming wris model. 17 jewels. In 14k white gold, $75. Raised gold numerals $10 extra.

For the girls about to step out on their own

SHE may be stepping out into the great big world with a degree—or a husband. Maybe both. In either case she'll want one of these exquisite Hamiltons. For if she is a college girl she already *knows* the value of keeping her appointments On Time. And if she's a bride she'll soon find it out. (Being "fashionably late" in Society simply no longer *is* fashionable.) This seems to be a conclusive enough argument to warrant coupling her with a Hamilton whatever her status may be. Seriously, this means you: *give!*

HAMILTON

THE WATCH OF RAILROAD ACCURACY

TANGEE

--- the lipstick of a thousand shades

A thousand hues in one magic lipstick! A lipstick color which is yours and yours alone . . . which blends perfectly with your natural coloring, no matter what your complexion. Apply Tangee to your lips and watch the color change to the one individual shade you need! Wonderful . . . you'll say. And it is!

Tangee is entirely unlike any other lipstick. It contains no pigment. Magically it takes on color after you apply it to your lips. It leaves no greasy smear. It is permanent. And because of its unique solidified cream base, it soothes, heals and protects.

Whether your complexion be dark or fair, whether your eyes be blue or brown, whatever the color of your hair—Tangee is for you. One of its thousand shades is yours!

The George W. Luft Co., 417 Fifth Avenue, New York

There is only one TANGEE.
Be sure you see the name TANGEE on the package.

Tangee Lipstick, in gunmetal case, $1. In gold and black enamel, $2.50. Based on the same marvelous color principle . . . Tangee Rouge Compact, 75¢ . . . Tangee Crême Rouge, $1. Tangee Face Powder, blended to match your natural coloring, $1. Tangee Night Cream, for both cleansing and nourishing, $1. Tangee Day Cream, to protect the skin and as a base for powder, $1. The new Tangee Cosmetic, for eyelashes, brows and tinting the hair, $1.

SPRING FLOWERS THAT BLOOM ALL THE YEAR..

When daffies dot the lawn and violets sprinkle the hillside—doesn't your fine and careful home seem just a bit dull? Wouldn't it welcome these radiant Cannon towels? Towels that stole the sensitive shades of the first flowers, that breathe their own delicate lavender fragrance—that glorify a whole room with new light and new life and new springtime. * A sure and simple tonic for run-down bathrooms—matching towels, face cloths and bath mats that have two right sides and two bright sides. Reverse them to suit the day or the mood—for more brilliance or less—and be always in key. All-over colors and modernized design make them new, smarter, exclusive. Splashes of color and dashes of chic that you simply must have to keep step with the season. . . . Look to your laurels, Mrs. Jones. * But summer follows spring—after this year comes next year. So all Cannon towels are planned, first of all, for a long-time job of drying—for constant, efficient, faithful service. Cannon towels are more absorbent than others, provably so. They are made to stay young and new through the puppy play of your favorite son and the unknown tortures of any laundry. Their fine, smooth fiber and close, perfect weave give them a quality that pleases the eye, soothes the skin—and postpones the final day, endlessly. * Be fastidious—but be frugal. In Cannon towels you pay lower prices for equal quality or get better quality at a given cost—*always*. Cannon Mills, Inc., 70 Worth Street, New York City. *The producers of* Cannon Lavenlawn, *the finest sheet in the world.*

These are the Cannon towels *that captivated Fifth Avenue. They come in all-over colors and modernized designs, with matching wash cloths and bath mats—sold singly and in ensemble sets. They have two right sides, two bright sides—both equally decorative. New colors are rose, peach, turquoise, jade, maize, orchid—guaranteed fast. Typical Cannon values—75c and more for the bath towels—at your own store or shop. (Cannon towels may be had in many other styles, to suit any taste, at prices from 25c to $2.50.)*

TO TEST ABSORBENCY

Small squares of fabric were cut from a number of towels, using similar grades made by several manufacturers, then laid carefully on the surface of water in a large glass. The Cannon materials soaked up moisture and sank to the bottom almost at once. Others took much longer—in some cases as much as ten minutes more. . . . Cannon towels do their work faster and more thoroughly and dry sooner on the rack. They are the world's thirstiest towels.

WRITE FOR THIS FREE BOOKLET. It shows the new reversible towels in colors.

CANNON MILLS, Inc., 70 Worth St., New York City V4

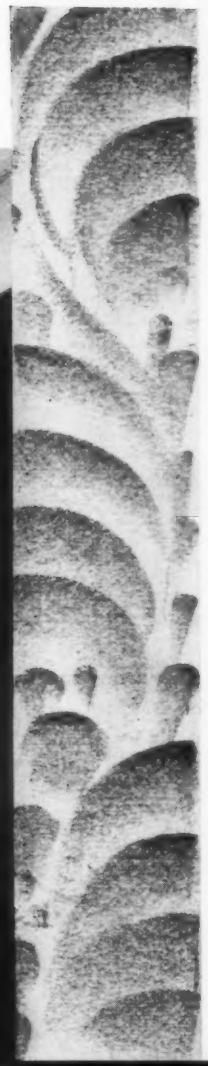
Please send me your booklet, "Modern Ideas About Towels." This request places me under no obligation whatever.

Name_____ Street_____

City_____ State_____

CANNON TOWELS

THE EUGÈNE SACHET



INTERNATIONAL

•

"Vive les ondulations Eugène!" says Paris . . . "Eugène rules the waves!" says London . . . "Eugène! Eugène! Eugène!" all over the world, the Eugène Method of permanent waving is the chosen method of the master hairdressers . . .

All over the world, they find this method most gentle, most certain and most safe . . . The international pre-eminence of the Eugène Method is no accident of fortune; it is the result of a very real superiority . . . a superiority well worth the slightly higher cost of a genuine Eugène Wave . . . . .

This Sachet with its patented perforated steam tab, is the all-important feature of the Eugène Method . . . By its means the steaming is *controlled* in intensity, *controlled* in area, *controlled* in time.

This same control makes repeated waving possible—for the Eugène Sachet steams the new straight hair while protecting the waved hair remaining from your previous permanent wave . . . .

Be sure your hairdresser uses genuine Eugène Sachets. You can identify them by the Eugène trade mark on each one.

Write for a specimen Eugène Sachet—and a copy of "The Eugène Beauty Book."

Eugène, Ltd., 521 Fifth Ave., N. Y.

Eugene, S. A. Paris : Eugene, Ltd., London
Eugene G. m. b. H. Berlin: Eugene, Ltd., Sydney

eugène
permanent waves

© E.L., 1930

And on smart tea tables . .

A delightfully friendly occasion—tea . . . apparently so careless and convivial, yet really so thoughtfully planned by the hostess.

On the many-decked tea basket . . . crisp canapes of some savory, perhaps; delicate sandwiches of cress—of olives—of cucumbers—of your favorite combinations. Toasted muffins, or crumpets, newly buttered, and wafer-thin slices of buttered bread spread with strawberry, raspberry or currant jelly.

Somewhere in the background of these smart teas—or equally smart suppers—you'll find Heinz preserves and jellies. Because the hostess finds their flavor and goodness so in keeping with the other delightful foods she serves.

H. J. HEINZ COMPANY • PITTSBURGH, PA.

57

The Heinz label on any jar or bottle is the sure promise of* flavor *inside—flavor in its happiest form!

HEINZ

SOME OF THE 57 VARIETIES:

HEINZ PRESERVES — *Red Raspberry, Strawberry, Damson Plum, Pineapple, Peach* — HEINZ JELLIES — *Crab-apple, Currant, Grape, Quince*

©H. J. H. CO.'30

THE PERFECT TIPSTER

(Continued from page 91)

an old servant of whom you are fond or a new one who has always been particularly mindful of your comfort, you might give him ten dollars once in several visits. The chauffeur who drives you from and to the station is usually given a dollar and is sometimes given five if he drives the guest about a great deal without the owner of the car. Of course, if you play golf, you would pay your own caddy and give him something, as well; twenty-five cents for eighteen holes should be sufficient. Is there anything else you would like to know?

V. O. T. T.: Well—yes. I am going down to the country by train. What would I give the porter for such a short journey, and how much should I give the station porter who carries my bags?

V. I. S.: If you do not ask for very special attention, twenty-five cents is enough for the porter in the chair car. Twenty-five would be enough, also, to the station porter for carrying your bag.

V. O. T. T.: Good-bye and thank you you. I suppose you think me ridiculous for not knowing.

V. I. S.: Not at all. There really aren't any hard and fast rules. The amounts we suggest are simply an average of what is given and expected. We are glad if we can help you. Good-bye.

The Information Bureau is starting to answer a letter asking what to wear to dinner in Pango-Pango when she is again summoned to the telephone.

V. I. S.: Oh, hello, how are you Nancy? You've called to say good-bye. To California? But how marvellous! Oh, we aren't busy this morning. Several people called to ask our opinion on the correct amounts to give when they tip for things. You'd like to know yourself about how much on such a long journey? We think about fifty cents a day to the porter. Give the man in charge of the dining-car two dollars and the waiters a little more than ten per cent. of each check.

In the hotels in California, give just what you would in a hotel here—that is, two dollars a week to the maid who does your room, twenty-five cents to the boys who bring up messages (each time they do anything for you), and from fifty cents to a dollar to the porter who brings in your heavy luggage, depending on how much and how heavy it is. No. I can't think of anything else. Oh, you'll have fun, Nancy. Good-bye.

The Information Service looks out of the window and sees the beach at Santa Barbara instead of the Chrysler Building. She is contemplating this miracle when the telephone rings again.

V. I. S.: Yes, this is the Vogue In-Formation Service. Can we help you in any way?

V. O. T. T.: Yes. I wish to settle an argument—a friend insists that the servants in clubs are given tips. She has been living in Europe and says it is usual there. I had never heard of its being done here.

V. I. S.: It is not allowed in American clubs. Gratuities to club servants are provided by the Christmas fund to which members subscribe. The amount of each contribution is kept secret, but we know that it is, as a rule, about twenty-five dollars.

The Information Service remembers with a guilty smile that she hadn't resisted the temptation to give five dollars to the maid who did some sewing for her that time she stayed a week at Nancy's club. The telephone rings again.

V. O. T. T.: I'm in a great hurry, I'm going to Europe. I've never been abroad before. Can you tell me how much I should give the stewards and various other people on the bo

V. I. S.: Your room steward, ste ardess, and table steward should h five dollars each, the bath stew and deck steward would each h two and a half or three dollars, unl you had had the deck steward se your meals on deck; then he wo have five dollars. The little boys w help the deck steward should ea have a dollar, as would the libr steward if you borrowed boo Whether or not you fee the w steward and the bar steward wou depend on whether and how mu you employed them. They might given two or three dollars each. you wish to avoid standing in line be assigned a table in the dinin saloon, it is a good idea to enclos five-dollar bill with a note to the h dining-room steward, requesting h to reserve one. If he has given you special attention, two or three doll when you leave the ship would be su ficient.

V. O. T. T.: But my husband will with me. Would the amounts you h just mentioned be enough for us bot

V. I. S.: Not at all; you would gi twice as much. To the stewards, y are two people, even though you a together. Of course, your husband ne not tip the stewardess. Is there an thing else you'd like to know?

V. O. T. T.: Oh, yes, indeed. We a going to France, to Germany, England. I have heard that one fe many people there one doesn't he Is it true, this talk of the advanta Europeans take of Americans, or is franc still a franc to French peopl Isn't it silly to give them more th before the War?

V. I. S.: No, we don't think it sill Everything in Europe is many time as expensive as before the War. Th are so used to thinking in terms American currency that if you gi less than you would in New York f the same thing you are apt not to b treated too pleasantly. Wouldn't yo like us to write to you about ho much to give in the various places yo will visit? Wouldn't that be easier fo you than hearing such a long stor over the telephone?

V. O. T. T.: No, indeed; we're sai ing to-day. I didn't give this detail o tipping a thought until this morning Tell me first about France.

The Information Service settles her self in her chair. She likes talkin about France.

V. I. S.: The first person you wi encounter who must have a fee wi be the porter on the tender at Cher bourg. He will see your luggage safel aboard the train for Paris and should be given from fifty cents to a dolla depending on the number of your bags. On the train, the only person you need give a tip to is the waite or waitress who will serve you a luncheon or dinner. This will b served at a *prix fixe*, and you would give ten or fifteen per cent. of the check as a tip.

As there is no porter on the train your next encounter will be with the station porter in Paris. You will have to use persuasion to get him aboard the train to take your bags; he will first suggest that you toss them out the window to him. He will then groan and sigh under their weight, but will be satisfied with fifty cents, unless there really are a great many. Incidentally, the porter at Cherbourg and Paris will be much better pleased if you give them American currency instead of French. There is no reason they just feel that it is more.

Next comes the taxi driver. He is extremely dan- (Continued on page 148)

Linen, courtesy of Mossé, Inc.
China, courtesy of Alice Marks

a **TEA TABLE**
in Good Taste

The feeling of antiquity that distinguishes the Lancaster pattern is not confined to any definite period, but harmonizes with drawing-room or dining-room furnishings of all periods of decorative history. Authoritative in outline and detail, the Lancaster pattern brings gracious old-world charm to the tea table. Your jeweler will gladly show you this lovely design.

REED & BARTON
TAUNTON, MASSACHUSETTS
STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE
TAUNTON, MASS. TRADE MARK STERLING NEW YORK, N. Y.

The Morning Rite

that keeps the weight just right

EACH MORNING, in all parts of the country, thousands of lovely women make weighing on a Health-O-Meter an inseparable part of their morning toilet. They read its message with the keenest interest and shape their programs accordingly. If it shows a gain, the very knowledge acts as a subconscious deterrent to their appetites until their weight is back to normal. If their weight is right, the Health-O-Meter gives them the news that frees their minds from worries and lets them really enjoy their meals.

Should you be overweight or underweight now, the methods outlined in "Scientific Weight Control," a book accompanying each Health-O-Meter, will give you the easiest, quickest, and safest way to regain your correct weight. Weighing daily on a Health-O-Meter will enable you to maintain it . . . almost without conscious effort.

The De Luxe Health-O-Meter combines superb artistry with exclusive features that insure its accuracy against jars, moisture, sudden strains. Weighs the same no matter where you stand on the platform. The one-piece shell, free from cracks, is easily cleaned. Built close to the floor, it is impossible to tip. Covered by a bonded guarantee. Procurable at department, drug, hardware, physicians' supply stores, or from the Continental Scale Works, Chicago, Ill.

The New De Luxe Health O-Meter is finished in green, blue, orchid, ivory or white.

Health-o-Meter

AUTOMATIC BATHROOM SCALES

THE PERFECT TIPSTER

(Continued from page 146)

gerous unless handled with care, and, if his *pourboire* doesn't suit him, he is apt to address you in words you may well be thankful you don't understand. For a short drive, give him two francs; for a longer drive, three; for a very long one, four. If he helps with the luggage, you might give him five francs.

In the large hotels, there is no service tax, as there is in the smaller ones. The servants give you far more personal attention than those in an American hotel do, and to fail to tip the maid, for instance, would be a more serious offence there than it would be here. To obviate difficulties, the best plan is to divide fifteen per cent. of your bill among the various ones who have served you. Those not to be overlooked are the concierge, the valet de chambre, the maid, the maître d'hôtel, the waiters, and the little chasseurs who bring messages. You might, if you wish, arrange at the bureau to have the fifteen per cent. divided among them and tell the servants you have done so.

If you stop in a small hotel where the management charges a service tax, it is unfortunately true that you must still fee servants. This is unreasonable, but so many ill-advised travellers have done so that they expect it from every one. However, in such a case, five per cent. would be enough to distribute among them yourself.

In Paris, it is usual to give a fee to your saleswoman in a dressmaking house. In a small establishment, you might give five dollars; in a large one, ten or fifteen dollars. If one gives the fitter five dollars, much more care is taken with the fittings. The messengers who deliver packages expect a small fee, a one or two franc piece, and one or two francs are given to the old women who show you to your seats at the theatre. The guides in museums and churches are given small fees of from two to five francs. The girls who take your wraps in restaurants are given two francs.

In Germany, conditions are much more agreeable. There the service tax is universal, and the servants do not expect any additional fees. If, however, you dine in a private house, you should give the butler or the maid who helps you with your coat five marks, which will be divided with the other servants. It is also customary to do this in Holland and the Scandinavian countries.

V. O. T. T.: Suppose we visit in a country house in Germany?

V. I. S.: For a week-end, the butler would be given twelve marks, the maid eight or ten, the footman five, the chauffeur five, the cook five. You might give the entire sum to the butler and ask him to divide it among the other servants. For a visit of a week, you would double each fee.

V. O. T. T.: Is tipping as general in England as it is in France?

V. I. S.: Yes, quite as general. You must never accept any service without giving something to the person who does it. This does not mean, of course, that you would offer a fee to a farmer who gave you assistance on a country road, but you would to a labourer when you would not do so in America. You would tip any servant in uniform who helped you there or here. From sixpence to a shilling would be given to the old man who will, with personal pride, show you the wonders of the old cathedrals. You would give a theatre usher sixpence and the same amount to a coat-room girl. You would not, however, fee a saleswoman in a London dressmaking house as you would in Paris.

V. O. T. T.: While we are in England, we are going to visit in the country. It is a large house, and I wish to give whatever is customary. We don't know whether we shall go for a week or a week-end.

V. I. S.: For a week-end, the butler and the maid who will act as your own, if you don't bring one (it would be best if you did), will each have about a pound. Then, you might give two pounds to the butler to be divided among the other servants. If you preferred to give it to them personally, each of the others might be given ten shillings. If you are stopping a week, give twice as much.

V: O. T. T.: There is a possibility that my husband may go to a castle in Scotland for a week of shooting. Is there any special person there who should be tipped?

V. I. S.: Yes, he would give the head gamekeeper from five to seven and a half dollars for each day he shoots and two and a half dollars a day to the loader in the butt he shoots from.

V. O. T. T.: You have been so helpful. I hope I can remember it all. I love to be comfortable and well looked after.

V. I. S.: In that case, it is important for you to remember that head waiters and the head steward on boats and in dining-cars are able to make you thoroughly comfortable or to keep you from being so. They are supreme in their domain, and experienced travellers appreciate this fact and show their appreciation concretely.

The amounts given to them must depend entirely on the type of place over which they preside. A dollar may do it beautifully—on the other hand, ten would not be too much in certain places. On a wagon-lit in Europe, it is wise to give a small amount, perhaps ten francs soon after you board the train, explaining to the steward that you will try to do a bit more for him if all goes well. In this way, you can often avoid being awakened by the customs officers. This is, perhaps, unethical, but it works. Twenty francs to the head steward on a channel boat will obviate your waiting in line to present your passport.

This is all I can think of that you need to know, except that distinguished people never overtip. If something else occurs to you, just telephone again or write, and I'll tell you. Good-bye.

The Vogue Information Service goes out for her lunch. It costs a dollar, and she wonders whether to give the waiter twenty or twenty-five cents.

April, often chosen by the best of brides and grooms for their wedding month, is the perfect time, also, to remind you that Vogue's Book of Brides is an excellent investment for prospective newly-weds. Some of its subjects are: Before the Wedding, Informal Weddings, Formal Weddings, Invitations, Trousseaux and Household Linen. Indeed, Vogue's Book of Brides is a bridal path leading to satisfaction

A flawless complexion is without price .....

TO possess a skin of cream and roses is a joy without price. A king's ransom cannot command it for you. . . . But twenty years overflowing with accomplishment in bestowing the gift of a flawless complexion have revealed its very essence to Marie Earle.

And to commemorate these years so rich in beauty bringing experience this distinguished international House of Beauty now presents to you an exclusive Basic Beauty Treatment. Just three matchless skin preparations: Essential Cream so exquisite you feel it softening and freshening the first time you use it; Cucumber Emulsion light and cool as sea foam carrying nourishment deep into the tissues, and the scientifically correct toning lotion to beautify your individual type of skin. Of inviting simplicity this Beauty Treatment is marvelously effective. You see improvement almost immediately and its faithful daily use smooths ever increasing youth into your skin. Lines and wrinkles disappear. Exquisite softness and the fine clear star-like look of a young and radiant skin are yours. Marie Earle's Basic Beauty Treatment at the more exclusive shops.

Address the New York Marie Earle Salon for a complimentary copy of Marie Earle's handbook to beauty "Understanding Your Skin". Marie Earle, Inc., 660 Fifth Avenue, New York; 15 rue de la Paix, Paris.

Marie Earle

Farnham Pattern Electric Urn (nine cups). Aranium with jade or onyx Catalin handles, $27. Cream pitcher with sugar bowl, $11.50. Tray, $6.50.

Electric Urn in squat modern design (nine cups). Aranium with ebony Catalin handles, $40. Cream pitcher and sugar bowl to match, $23. Catalin-bottom tray, $20.

Canadian prices on application.

COFFEE URNS

OF UNCHANGING LUSTRE

THE china cups may break, the silver spoons may tarnish . . . but this Aranium coffee urn that makes coffee equal to your ideal cannot be a whit less beautiful or luminous.

Aranium was a subject of exclamations at first. Something ought to stain it. Lemon juice, perhaps—and this was rubbed on to see. Gases from a radiator—or surely the darkening influence of salt sea air. But it gleamed inviolate. . . . Now Aranium urns, sugar bowls, cream pitchers; Aranium sandwich toasters and sandwich trays—are being taken for granted like other triumphs of science. And naturally are much desired as wedding gifts, and are a source of pride long after. Their beauty never lessens.

Ask for "Manning-Bowman Appointments in Aranium" at nearby electric shops, department or house-furnishing stores. If you do not find them there, send your order and check to Manning, Bowman & Co., Meriden, Conn. (Wholesale distributors in Canada, Northern Electric Co.)

MANNING-BOWMAN

APPOINTMENTS IN ARANIUM

(a superior chromium finish with an extravagant lustre)

CHEZ VOUS IN PARI

(Continued from page 81)

get more for their services, of course.

It is impossible to check these items, and one can judge of the honesty of servants only by deciding whether the totals of their books are reasonable or not. In order to control the books to some extent, it is necessary to have them presented often—every week or two—, though, of course, the books in a big household are usually not presented more often than once a month. When there are many servants, it is impossible for the head of the household to deal with the books, and a secretary is often engaged to cope with this end of the housekeeping.

BOOKKEEPING IN FRENCH

It is not at all difficult to find some nice young woman who comes in at intervals to look over the servants' books and adjust household matters. The cost is more than saved, because, being French, she knows all the tricks, and her mere presence automatically protects you; thus, the possibility that you may be considered a *poire* is nipped in the bud. In the servants' eyes, this simple protective device is justified by the fact that you do not know all the technical terms of housekeeping in a foreign language.

Necessarily, the cook's book is the largest in the household, and it is the custom in France to check it in the following way. First, one takes the total of the book for a certain period of time and divides this total by the number of persons, including the members of the family, who have lunched or dined at your table during that number of days. Let us say, for example, that the total is nine hundred and twenty-four francs, and twenty-two people have been fed on that sum. This division works out at forty-two francs a head, not including the cost of fruit and wines, which are items on the butler's book. With the average cook, the sum for each person ought not to exceed thirty-five francs, and, for a cook who makes elaborate dishes, not more than forty-five to forty-seven francs. If the cost is over fifty francs for each person, there is something wrong, unless your cook is a chef who is temperamental and wasteful, but whose cooking is worth any price.

With the example just given, it is assumed that the servants' food is paid for out of their separate "board wages," previously explained, but, if this system has not been adopted, then one should deduct the sum of thirty francs per head per day before making the division of the number of guests to determine the average amount that the cook is spending for the meals. If the servants understand that this sort of check is being made, they will promptly regulate their expenditures accordingly, and you will never notice any change in the menu. Some people even limit the cook to so much for each person, but I do not think this is a very good idea.

As with any cook, the cook you inherit with a French apartment must be tried out to see what she can do before you begin to make suggestions about the menus. Every night, she leaves on the hall table a book with the menu for the next day, showing what she proposes for lunch and dinner. You suggest any changes you may wish and write down the number of people you expect for lunch and dinner, for the cook must be out bright and early, by seven or eight o'clock, to do her marketing. You interview her in person only if you wish to plan a very special menu. Unlike English or American cooks, she orders nothing by telephone, but goes in person and selects everything she buys. She pokes the breasts of the chickens, rattles the eggs, and sniffs about till she finds the pick of the market—and she buys only what she absolutely needs for that day. Furthermore, she does not expect you to lead a haphazard life and find, at the last moment, that there are more people coming to lunch than she was told, or, after having done her shopping, to be told that the lunch is put off. That sort of thing upsets her books, for the things she buys for the table are not the same as those she buys for the servants, and if they can not be used the next day it appears to her an outrageous and extravagant way of living.

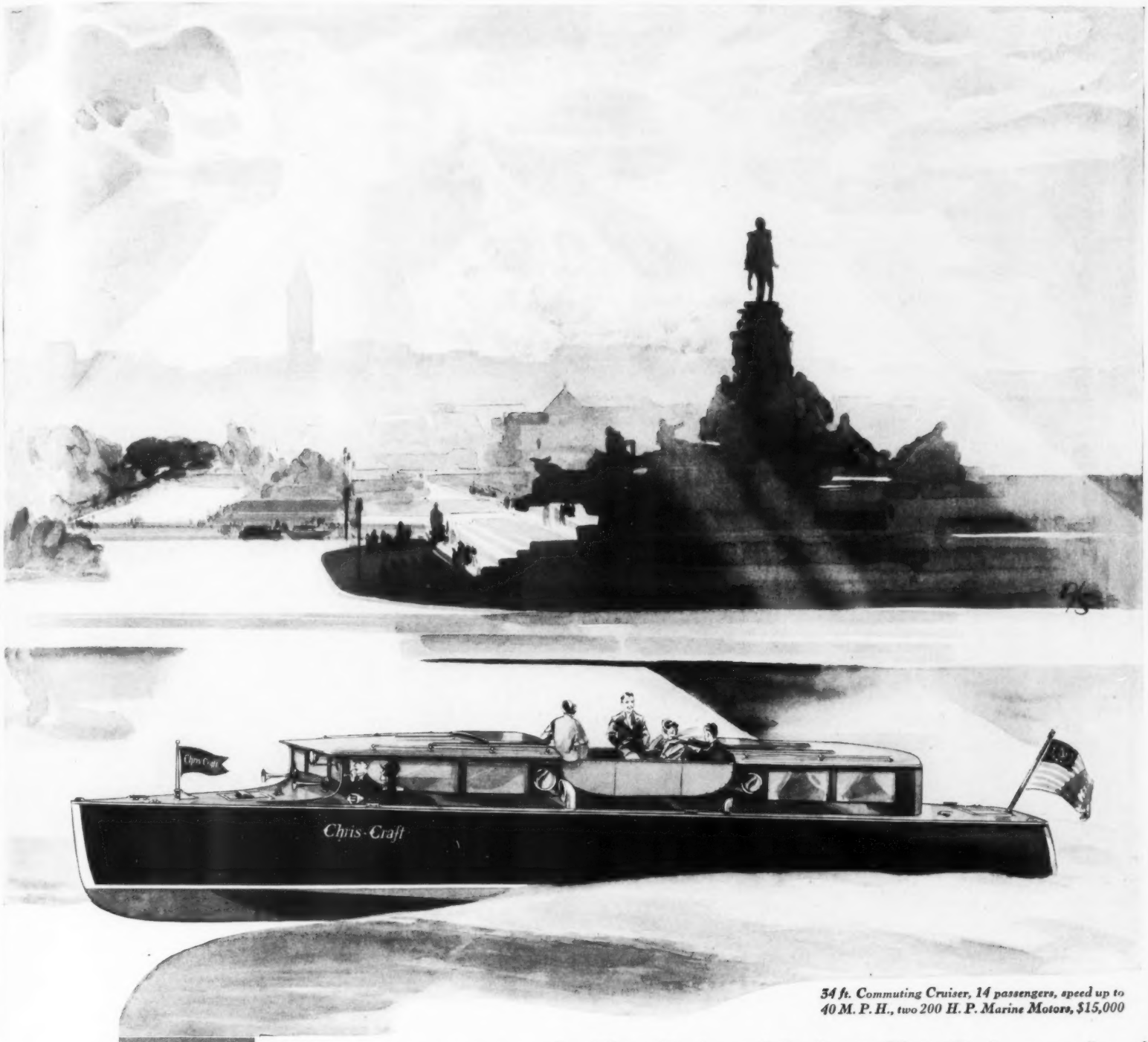
These are the mechanics of the domestic side of life in Paris, where one can still face a social life, viewed from the shadow of one's own front door, with the perfect background of a house that is well run and offers good food. In time, with tact and a few discreet compliments made to the cook, the food can become even better than you first anticipated. The show part of the house is in the hands of an expert butler who has a pride in you and your house. It is possible for you to experience a freedom that is not supposed to go hand in hand with the possessions of this world and their responsibilities. A beautiful house is there waiting for you; behind some high wall, a charming garden is inviting you; and, beyond, in high-ceilinged rooms, you can find treasures that would take years of searching to collect.

Then, there is the car with the chauffeur, which may come with the house or may be hired. A tiny Citroën town car will be just what you need, and it can be had, with the chauffeur, for about one thousand francs a week. The chauffeur is more like a house servant than like the person who presides in lordly fashion over your car in America. If the French chauffeur is not already properly equipped, you can get him a smart livery ready-made at a very reasonable price, from "La Belle Jardinière." He expects to be kept up at night and is used to doing errands of all kinds, from changing silk stockings to ordering books from Brentano's. He takes an envelope containing visiting-cards and leaves them with the concierges, according to the list on the outside of the envelope, as part of his daily routine.

THE CHAUFFEUR-VALET

That is another old-fashioned thing about Paris—you must leave cards where you dine and also on the people whom you have met at dinner the night before, if you wish to continue the acquaintance. If you leave a box of cards in your car, your chauffeur will automatically distribute them the next day at the houses where you have been lunching or dining the day before. He is, in short, a sort of personal maid or valet on wheels. In fact, a chauffeur-valet is not an unheard-of combination and is excellent when touring, because the place beside him in the car is not taken by an extra servant. When touring, let him pay his own expenses and put them on his book. He prefers to do this rather than have them paid for him—for, again, it is a matter of his commission and makes no difference to you. Whenever possible, let him give the tips. He knows how much they should be, and you will not run the risk of over-tipping, which is habitual to all foreigners in Europe, because they never get over the habit of thinking in the terms of their own money.

"HIM."



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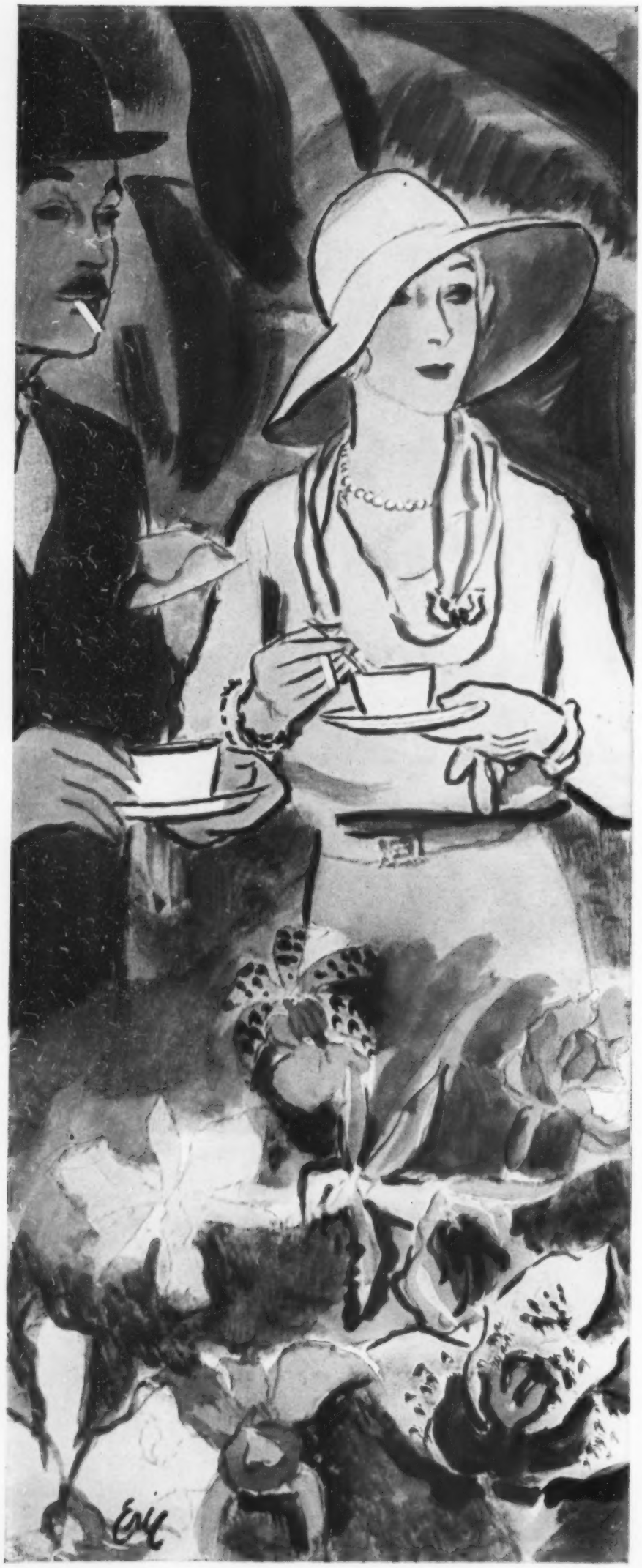

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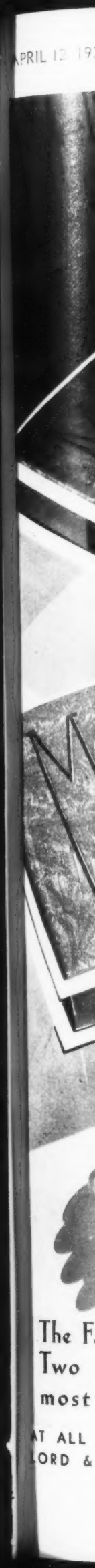
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(Continued from page 79)

The result is a spiritual solidarity unique in my experience of men and cities.

The social life that has developed is a curious one. A half-dozen groups of devotees of as many major sports live in comparative peace and harmony in the same village. As individuals, they know one another in New York, Boston, or Philadelphia and may like one another a good deal, yet, for weeks, they may never meet at Aiken unless chance throws them together at lunch or dinner. A. shoots all day and every day, while B. plays polo and tennis. C. is devoted to drag-hunting and, on off-days, is schooling his hunters. D. has a golf mania, E. frequents the race-tracks and trains his horses. Following the path of least resistance, A. lunches and dines with shooting people who talk his shop; B. with the polo set; C. with the jumping horses people. The various circles overlap, of course, but there is the complete negation of any general society. It is successful, because nobody goes where he may have to make conversation and be bored. The tired business man may want to be amused in the evening, but the tired sportsman wants the hours between tea and bedtime as painless and uneventful as possible.

SPASMODIC FESTIVITIES

In March, when the season comes to its height, there are spasmodic festivities, which more or less resemble the gaieties of country-club communities. The undergraduates appear for the spring holiday, and the flappers have dancing partners for ten days, but it is all rather a side-show outside the big tent, for the undergraduates make for the games as eagerly as their elders and their "fussing" is a by-product. In many of the old Aiken houses, there is much less bridge than at most resorts, but for those smart New Yorkers who come down in March, golf at two-thirty, then bridge till dinner and after dinner till midnight is the rule of the day. In April, the crowds of house guests and visitors disappear, but, more and more, the colonists stay on to the end of the month or even into May. The hot, exotic loveliness of early summer in South Carolina is an experience

Mrs. Thomas Hitchcock, whose arm was broken hunting in Virginia, drives to the meet of the Aiken Hounds with her daughter, Mrs. J. Averell Clark

that, once tast one wishes re much to repeat.

The school f boys and the scho for girls have ma this long seas practicable for many families, and t school children have become a featu of Aiken life. On Saturdays, the dra is primarily for them, laid over smaller line of fences and at a slow pace. It is one of the sights.

If I have suggested hordes of semi-professional game players, keyed up all winter to tournament pitch, I ha given a wholly wrong impression. Th much-criticized American competitiv spirit is curiously in abeyance, as i the American habit of staging ath letic spectacles. There is not a grand stand in Aiken. Until March, there i no competitive play in any of th games, and then it goes on in a leisurely family spirit. This year, fo the first time, Aiken is holding a litt private steeplechase meeting to whic Camden horses and horsemen are in vited. The horse-show, held in a lovely natural amphitheatre of th Hitchcock woods, is the one big even of the season, but, while the class o horses is better than in many of th great, advertised shows, it, too, is con ducted as a sort of family affair. That is the charm of it.

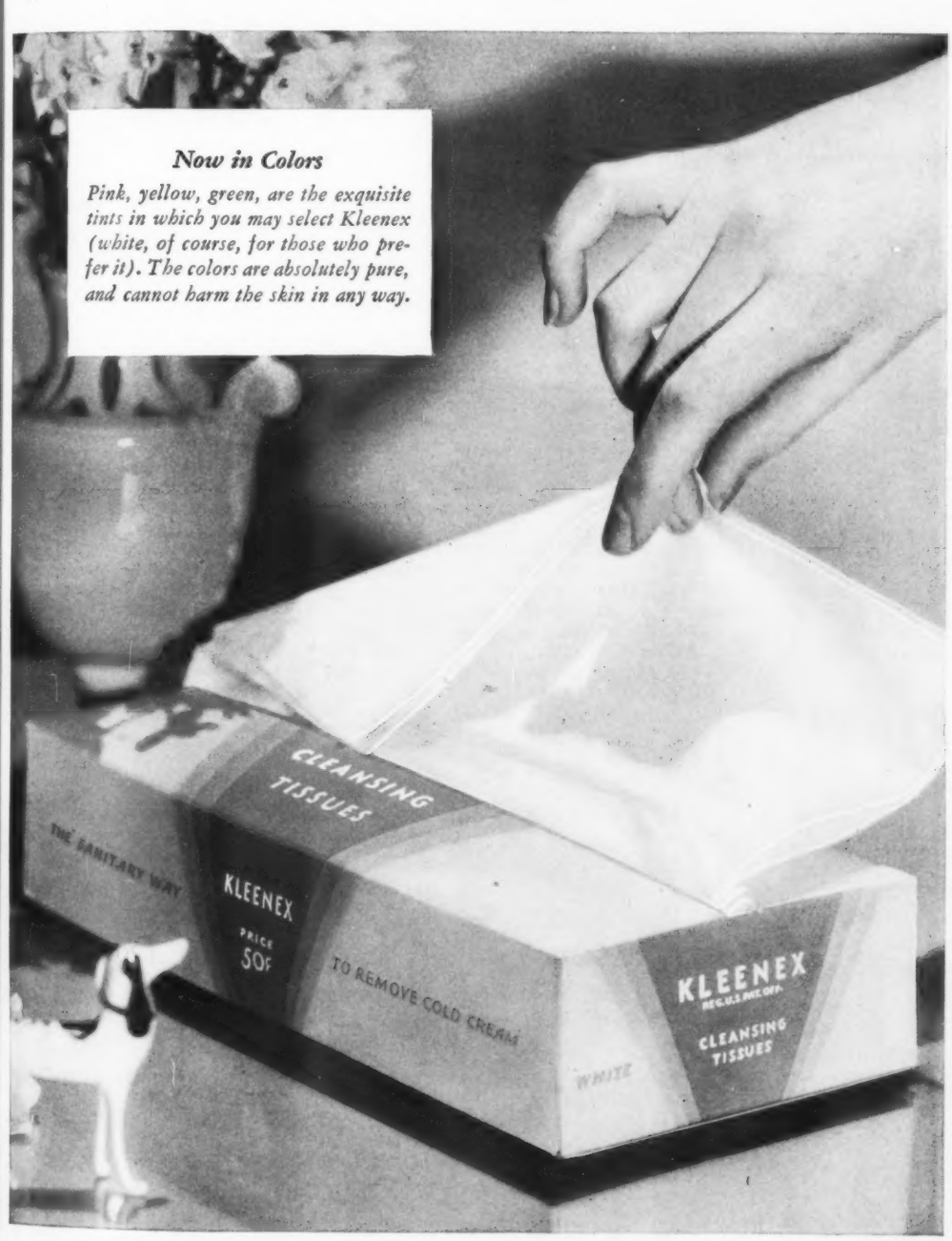
The charge is sometimes made that there is too much of this "family spirit" at Aiken, that it is a "snooty" place, a close corporation of New York, Boston, and Philadelphia fashionables. The truth is that nobody there has time to be cultivated by strangers who come to "crash society." On the other hand, simple, well-bred people who are genuinely interested in the things that Aiken affords are welcomed, no matter where they come from.

AIKEN'S FORTIETH BIRTHDAY

Aiken's fortieth birthday as a winter resort is drawing near. In 1890, the Thomas Hitchcocks bought the old Legare house on the outskirts of what was then a sleepy, war-stricken South Carolina village. There are still many similar villages that have changed little. To that not very impressive real estate transaction can be traced the Aiken of to-day, the hundred and fifty houses owned or occupied by (Continued on page 162)

You lift two sheets of Kleenex from the automatic package . . . they come out easily while your other hand is busy with the cold cream jar. You blot the cold cream off face and throat with soft absorbent Kleenex—then discard the Kleenex, and with it dirt, grease, germs, and make-up which might otherwise endanger complexion beauty.

This new, smart, *safer* way to remove cold cream



Now in Colors

Pink, yellow, green, are the exquisite tints in which you may select Kleenex (white, of course, for those who prefer it). The colors are absolutely pure, and cannot harm the skin in any way.

Kleenex Cleansing Tissues

TO REMOVE COLD CREAM

. . . blots up unabsorbed cream without stretching or irritating the skin

AVOID pulling and stretching the skin during your beauty treatments, great beauty experts are saying today. Hard rubbing and stretching *pulls* the skin, relaxes it . . . and ultimately may produce large pores and wrinkles.

Famous beauties know the importance of this rule. That's why you find Kleenex on the dressing tables of stage and screen stars, and in up-to-date beauty salons.

Kleenex removes cold cream without rubbing. It is so very soft and absorbent that it simply *blots up* all the surplus cream and, with it, embedded dirt and cosmetics. How much safer it is than harsh towels, which *have* to be rubbed severely over the face, because they are so unabsorbent. How much more hygienic than germ-laden "cold cream cloths."

Each Kleenex tissue comes fresh and dainty from its dust-proof package. You use it just once, then discard it. So much less expensive than soiling and ruining towels!

For handkerchiefs, too

Use Kleenex for handkerchiefs, too. It saves unpleasant laundering, and is far pleasanter to use than handkerchiefs. Each time, you use a fresh, clean, soft tissue—then discard it. Thus, cold germs are discarded, instead of being carried around in pocket or purse, to reinfect the user and infect others.

Kleenex comes in lovely colors, as well as white, at drug and department stores.

Kleenex Company, Lake-Michigan Bldg., Chicago, Ill.
Please send a sample of Kleenex to:

Name.....

Address.....

V-4

City.....

LIU

(PRONOUNCED LYOU)

Liu is new.

It is a rare and exotic perfume of Guerlain, absolute in its personality, unforgettable in its souvenir. To be enclosed in its aura is to be distinguished as a woman au courant with Paris, for in Paris Liu is a "succès fou."

THERE IS NOT, NOR HAS THERE EVER BEEN ANOTHER DYNASTY OF PERFUMERS LIKE GUERLAIN.

GUERLAIN

PARIS · 68 CHAMPS ÉLYSÉES — MONTREAL · 60 CRAIG ST. W. — NEW YORK · 578 MADISON AVE

GUERLAIN PERFUMES ARE BLENDED AND SEALED IN PARIS AND SOLD ONLY IN THE ORIGINAL BOTTLES

GUERLAIN'S POWDER IS AVAILABLE IN FIVE LOVELY SHADES

GUERLAIN'S LIPSTICKS HAVE A REPUTATION INTERNATIONAL

Thirty Dollars

MODERNISM IN BOOKBINDING

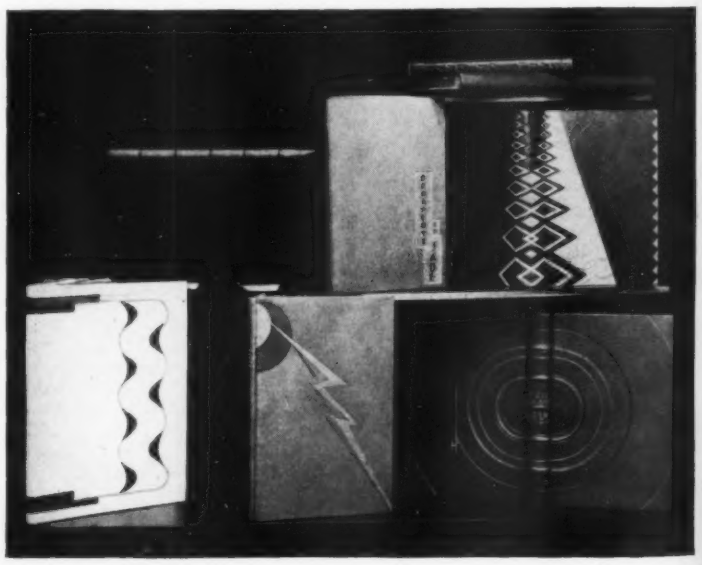
HAND-bookbinding is a very ancient craft indeed. It has the charm of the day when every object—of beauty or utility—was fashioned laboriously and lovingly by human hands; when time was limitless; when we had not yet made efficiency from what had once been skill. Until recently, it has been obvious, on scrutinizing modern examples of the art, that it was rooted deep in the past, for those who are practising it to-day have been content to utilize the designs which came into being hundreds of years ago and which, in their elaboration and perfection of detail, are expressive of a day when life was like that.

But there are two young ladies who have other ideas and who are embodying them in very tangible form. They are Miss Marguerite Loeb and Mrs. Maurice J. Strauss, whose bindery is at 457 West Fifty-Seventh Street, New York City, and they are among the very few bookbinders in America who are applying modern principles of design to their work and who believe that there is a certain rare, paradoxical harmony between a type of craftsmanship which harks back to the Middle Ages and a system of decorative art which is expressive, in its every mood, of the twentieth century. Furthermore, although hand-binding and handicraft in general, from a utilitarian view-point, are survivals of an earlier era, the impulse to make "La Danse Macabre" increases in interest because of the modern binding, as do the other books in this group, bound by Miss Marguerite Loeb and Mrs. M. J. Strauss books and artistic records is timeless, as real to-day as when it was concerned with papyri and cuneiform tablets.

As might be expected, the inspiration for the work of the Fifty-Seventh Street bindery comes from Europe—from Paris, in fact, a centre for fine binding during hundreds of years. Miss Loeb studied there at a school that trains young women professionally for the decorative arts, Ecole et Ateliers d'Art Décoratif, and gives very thorough instruction in the mechanics of the craft. Also, Miss Loeb and Mrs. Strauss have both worked with Edith Diehl, in New York.

However, the achievements of these two young women are much more than a mere American echo of French theories, for Miss Loeb and Mrs. Strauss are possessed of too much originality and artistry to be copyists only. Their designs are their own, and they are interpretative of the spirit and nature of each book, studied in conjunction with its physical characteristics—size and shape, paper, typography, and illustrations.

The accompanying photographs give some idea of the nature of their work, but, obviously, a photograph, which is not able to reproduce the harmony of colour, can give no real indication of the beauty of the product. Also, it is impossible to judge accurately without studying (Continued on page 162)



Geometric design is used effectively in expressing the spirit of the book's subject-matter. A very high standard of craftsmanship has been achieved

The Ivory Informal
The Bride's Note
Mr. William Dawes Baldwin
Mrs. William Dawes Baldwin
Six Hundred Lake Shore Drive
Mr. and Mrs. William Dawes Baldwin

Crane's Visiting Cards

Mr. and Mrs. Frederic Grant
request the honour of your presence
at the marriage of their daughter
Nancy Lang
to
Mr. William Dawes Baldwin
on Tuesday, the twenty-fifth of June
at half after six o'clock
at Grace Church
in the City of New York
Please present this card at
Grace Church
Seventy-five Madison Avenue
on Tuesday, the twenty-fifth of June
Will be at home
at Six Hundred Lake Shore Drive
in the City of Chicago
after the eleventh of September
Mr. and Mrs. Frederic Grant
request the pleasure of your company
on Tuesday, the twenty-fifth of June
at seven o'clock
at Thirty-nine Park Avenue

Crane's Kid Finish Ivorette, engraved in Rue de la Paix

As a debutante, her coming-out party was one of the most beautifully arranged in an entire crowded season. Now that her wedding approaches, the same good taste, apparent in every tiny detail, will lift it to the plane of weddings long remembered.

Choosing the invitations will be an adventure. So many fashions, and all so lovely! Perhaps Crane's very newest one is of Kid Finish Ivorette, in smaller size, with the offset panel. The engraving might be in Rue de la Paix, a new, vertically shaded letter. This invitation slips into the large, rectangular envelope without folding.

Visiting cards are much in use during the first weeks after an engagement is announced. This thoughtful girl has already reordered her own. Later, she will choose her new ones, both those with her name-to-be, and those which read "Mr. and Mrs. . . ." A thrill, that!

She will, indeed, have a complete little paper trousseau, as adequate for its needs as her real trousseau. There will be note paper for her acknowledgments—Crane's Bride's Notes are so friendly that the very envelopes seem to voice her thanks. Note paper with her new monogram, of course—one kind for her apartment in town and another for the country house. Then, note sheets for formal use, engraved with her crest. And mercy! Don't forget Crane's Ivory Informals. She'll probably use them oftener than anything else.

The quality of Crane's fine papers is unquestioned. Wherever the best stationery is sold, there you will find Crane's. Eaton, Crane & Pike Co., Pittsfield, Mass.

Crane's
Fine Writing Papers

DAVENTREE A printed silk three piece sleeveless dress featuring the short cape and crepe tucked blouse. : : : For all occasions. : : : Colors — black — brown — green — and blue. : : : At your favorite shop. DAVENTREE

Wm H. DAVIDOW SONS Co Inc. • DAVENTREE COAT Co
530 Seventh Avenue, New York City

davidow

BODICE DETAIL IS A FEATURE OF THESE FRENCH FROCKS

Jane Régny gives a cape effect to "Monsieur l'Abbé," a black crêpe frock with green buttons and green belt

The smart diagonal cut is featured in Cyber's "Tourterelle," a grège wool crêpe de Chine day frock

CYBER

REDFERN

"Parisienne" is a Redfern peplum model of black crêpe with white piqué touches in the very smart new manner

JANE RÉGNY

CHANTAL

Chantal's "A l'Ambassade," of green, yellow, and black crêpe, has a crossed bodice and a wrapped skirt; Altman

LUCILE PARAY

"Sans Prétention," Lucile Paray's black crêpe assouna model has a jabot front lined in white; from Best

DAGGETT *and* RAMSDELL

1890 d and r 1930

A society artist and illustrator—*McClelland Barclay* says: "The new Daggett and Ramsdell packages are all that modern cosmetics should be. Smart, with the utter simplicity that characterizes all good design. They are in exquisite harmony with the fine scientific reputation of the products."

The director of the Delineator Beauty Institute—*Helen Martin* says: "The users of Daggett and Ramsdell products should be grateful indeed for the added value you are giving them in these lovely containers. And best of all, the new packages are as practical and useful as they are smart and decorative."

Fashionist for a great Fifth Avenue store—*Terry R. Cramer* anticipates the demands of the chic women who patronize the new fashion shop of Stewart, Fifth Avenue, New York. She says: "The new Daggett and Ramsdell packages are a perfect expression of all that is really fine in what is known as 'modern.' They possess that exquisite simplicity in color and design that is the keynote of the smart woman's taste, today."

Everywhere they are saying: "WHAT A MARVELOUS WAY TO CELEBRATE FORTY YEARS' SUCCESS."

SEND the coupon below direct to Daggett and Ramsdell for the new Debutante Kit. It costs 50 cents and contains regular sizes of the three famous creams and Vivatone — enough for several complete facials. It is a marvelous buy.

One of America's leading authorities on modern design—*Henriette Reiss* says: "The new Daggett and Ramsdell packages designed by John De Vries are lovely; correct in color, line and design. Their chaste simplicity is the expression of perfect taste; they are at home in any good interior. The new packages are fitting containers for the very excellent creams and lotion that come in them."

ALL Daggett and Ramsdell products in their new 1930 dress can be bought at the stores where you have been accustomed to buy. The products themselves have in no way been changed.

V. B. Daggett FOUNDER

The DEBUTANTE *Kit*

SPECIAL OFFER 50 CENTS

DAGGETT & RAMSDELL, DEPT. K-4
2 Park Avenue, New York City
Enclosed find 50 cents for The Debutante Kit.

Name _____ (Print)

Street _____

City _____ State _____

Who doesn't prefer White Porcelain?

IT'S A BOHN PORCELAIN EXTERIOR

THE modern refrigerator, in any size and for any use, is mentally envisioned in all its sheer white porcelain loveliness, a piece of furniture in which the pride and reliance of the owner is definite and unvarying.

The housewife's sigh of relief was heard all over the land when the designers of refrigerators *made the inside of refrigerators white.* At last food was to be in surroundings absolutely sweet and pure. Then came the thought that the purity which porcelain lining assured within, might just as easily be adapted to the *outside,* and so the last word in refrigerator appearance was added to the last word in food preservation and care.

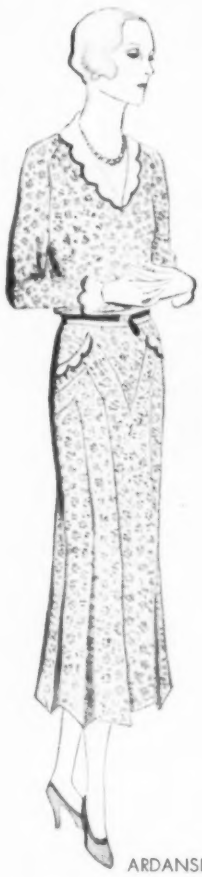
Wise was the one who protested against gilding the lily. And so perhaps the day is still distant when refrigerators, especially of the BOHN standard, will be greatly changed from their present beauty, utility and purity.

BOHN *is the world's largest manufacturer of quality refrigerators.*

Bohn Refrigerator Company
Saint Paul, Minnesota
New York Chicago

BOHN *SYPHON REFRIGERATOR*

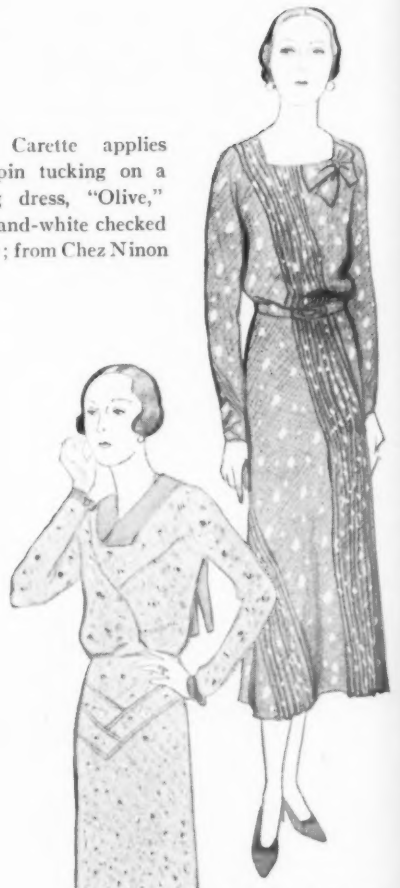
THESE PARIS FROCKS ARE STUDIES IN CLEVER DETAIL



ARDANSE

Ardanse's printed red-and-white crêpe marocain frock, "Souriez Mademoiselle," has white collar and cuffs edged with red scallops

Yvonne Carette applies oblique pin tucking on a charming dress, "Olive," of black-and-white checked silk crêpe; from Chez Ninon



YVONNE CARETTE

CHANTAL

Chantal uses grey tweed, flecked in green, for a one-piece dress, "Week-End à la Campagne," with a chartreuse shantung scarf

Groult lines the rever and the separate sleeveless bolero of a pale green silk dress, "Primevère," with black-and-white striped silk

MARIE BORDES

NICOLE GROULT

Marie Bordes's dress, "47," of beige-and-black printed crêpe, illustrates the new tendency of fashion to wrap and tie skirt and blouse

The LEADING MINERAL WATER

PALE DRY GINGER ALE

THE fair, fresh fragrance of returning spring . . . new worlds to attract youthful conquerors . . . gay camaraderie of the open road to everywhere . . . highways dotted with quaint inns and pleasant hostelries . . . and, of course, White Rock and White Rock Pale Dry, twin toasts to Youth and Springtide . . . bubbling, sparkling thirst quenchers for those carefree adventurers who make the whole spring-glorious world their playground.

White Rock

Bottled at the Springs, Waukesha, Wis.

NOW CHURCH

BATHROOM FURNITURE IS THE LATEST COLOR VOGUE

THE alluring charm of color—gay color—captivating color—has become the soul of modern decorative planning in thousands of interesting homes. And nowhere has it succeeded in creating a more delightful, more fascinating effect than in the up-to-date bathroom.

The popularity of color in the bathroom is readily reflected in the way Church Colored Toilet Seats and Bathroom Stools and Chairs have taken the country by storm. Like the famous Church Sani-White Seats, these new toilet seats designed in color can be attached to any make of bowl in ten minutes' time. They are available in a complete range of lovely pastel shades and richly lustrous sea-pearl tints.

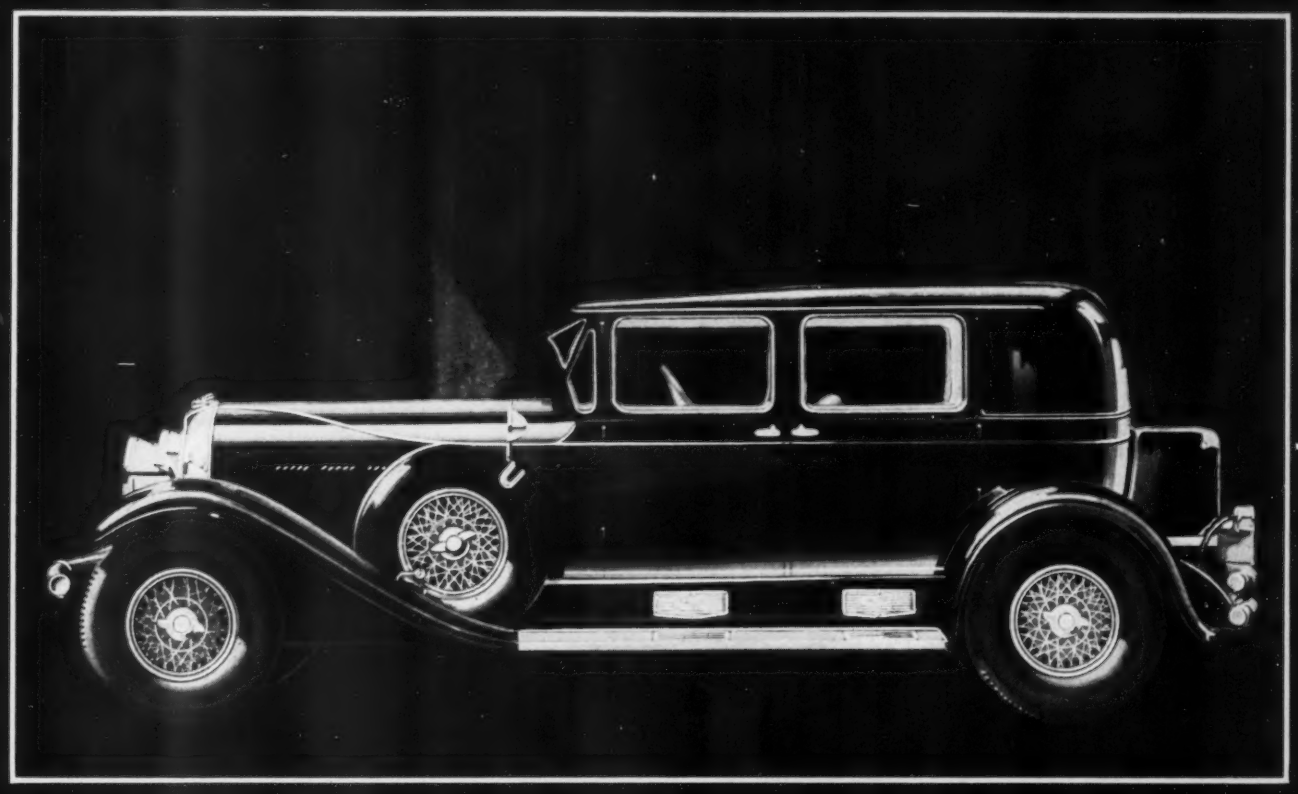
With harmonizing curtains, and bath mats, and other little notes of color which your bathroom may already have, Church Colored Stools and Chairs will add a pleasing brightness which you and your guests will find attractive.

The entire line of Church Bathroom Furniture is covered with a solid, ever-durable material guaranteed to last indefinitely. Church Seats, Stools and Chairs will not chip, crack nor lose their original luster. Any reliable plumbing store will be able to supply you.

We have prepared a *Color Folio* which illustrates different color combinations you are able to create. It will be sent on request. C. F. Church Mfg. Co., Dept. V-4, Holyoke, Mass.

CHURCH sani-SEATS

''TOILET SEATS FOR BETTER BATHROOMS''



There was a time when the advantages of a Straight Eight motor versus other types, needed selling to the public. Auburn, with one or two others, was a successful pioneer in this field about five years ago. Today, the demand for the superior performance, smoother and more flexible flow of power, possible only with a Straight Eight, has swept the entire country, forcing other manufacturers to follow Auburn's leadership. There is assurance to buyers in the fact that Auburn has had so many years of experience ahead of others, in which to improve and perfect not only its Straight Eight motor itself, but also priority in designing and strengthening the entire car to meet the requirements peculiar to this type of motor. It is only natural, therefore, that a rapidly increasing number of people look to Auburn for bigger value, better performance, longer endurance and a better investment. To meet this demand, and more important, to deserve it, Auburn is offering two New Series of Straight Eights; 100 h. p., 125 inch wheelbase, Sport Sedan—$1195; and 125 h. p., 130 inch wheelbase, Sport Sedan — $1495. The more competent you are to judge motor cars the more you will realize the desirability and economy of owning an Auburn.

AUBURN

POWERED BY LYCOMING

6-85 Sedan $1095; 6-85 Sport Sedan $995; 6-85 Cabriolet $1095; 8-95 Sedan $1295; 8-95 Sport Sedan $1195; 8-95 Phaeton Sedan, $1395; 8-95 Cabriolet $1295; 125 Sedan $1595; 125 Sport Sedan $1495; 125 Phaeton Sedan $1695; 125 Cabriolet $1595. Prices f. o. b. Auburn or Connersville, Indiana. AUBURN AUTOMOBILE COMPANY, *Auburn, Indiana. Equipment other than standard, extra. Airmail postage has been reduced to 5 cents for the first ounce and 10 cents for each additional ounce. Use Airmail daily for quicker communication.*

The development of aviation is vital to American progress

you cannot conceal —you can destroy

Use this proven, permanent method

THERE'S no concealing them, these days—the unsightly hairs that are so disfiguring. Sheer, transparent hosiery will not hide them . . . the puff-sleeved, or sleeveless frocks of the new daytime mode will not cover them. There's but one thing to do—destroy the growth entirely.

It was proved many years ago that ***ZIP*** would ***permanently destroy*** hair growths. Since then hundreds of thousands of women have been using it with amazing success. It is a favorite with stage and screen stars and has won the approval of the Medical Profession.

ZIP is not to be confused with depilatories which merely burn off the surface hair by chemical action. ***ZIP*** gets at the cause—the roots—and in this way ***destroys*** the growth. It is also entirely different from ordinary "wax" treatments made to imitate the genuine Epilator ***ZIP***. Remember, ***there is no other Epilator.***

ZIP leaves no trace of hair above the skin; no prickly stubble later on; no dark shadow under the skin. Each treatment makes the growth weaker until destroyed completely.

It is a fragrant compound, free from sulphides, and easy to apply. Moreover, there are no disagreeable fumes, no discoloring of porcelain or tile. ***ZIP*** acts immediately and brings lasting results. If you really want to be free of hair, entirely, you will find nothing so economical as ***ZIP*** at $5.00. You will be delighted and you risk nothing, for your money will be refunded if you are not satisfied.

Sold Everywhere in the Large Combination Package

Madame Berthé
Specialist

Treatment, or Demonstration without charge at my Salon

562 FIFTH AVENUE, NEW YORK
(Entrance on 46th Street)

ZIP
IT'S OFF *because* IT'S OUT

Madame Berthé, SPECIALIST 41
562 FIFTH AVENUE, NEW YORK
By mail, in plain envelope, tell me how to be entirely free of hair. Also send "Beauty's Greatest Secret" without charge.

Name.....
Address.....
City & State.....

MODERNISM IN BOOKBINDING

(Continued from page 156)

the perfection of tool work, press work, end-papering—without considering each book as a whole.

A great deal of time is involved, for there are thirty-two different processes, and the book has to be put in the press several hours after each one. Miss Loeb and Mrs. Strauss even make a great deal of the paper that they use for end-papers, as they find that it is sometimes impossible to achieve a really excellent result otherwise. Sometimes, they find hand-made European papers that are suitable and, very occasionally, when the subject-matter of the book demands it, one from China. The leather, too, is imported, as are the tools, for hand-binding is so little practised in America that proper equipment is not to be had.

EDITIONS USED

The editions that are selected as being worthy of binding come from various sources and may be of various types, although they should be in fairly good repair. The most prolific source is the limited or special editions that publishers put out from time to time which lay particular stress on make-up and illustrations.

THE WIDER FIELD

Miss Loeb is profoundly interested in book design from a much wider view-point than that of her own work in leather. She is convinced that publishers are beginning to realize the importance of this aspect of their trade and that, in the course of the next few years, a great deal more emphasis will be laid on book design as a decorative art than is the case at present. This should apply to comparatively inexpensive books, as well as to costly limited editions that are usually snapped up by collectors and are not available to the general reading public. The great advertisement value of beauty of make-up apparently has yet to be appreciated universally. Miss Loeb has given a great deal of study to the subject in its broader application and has made many experimental designs, carrying out in leather a number of those that she considers to be the finest examples of her work.

WHERE THE HORSE SURVIVES

(Continued from page 154)

Northern families, the comfortable inns and hotels, the dozen polo fields, the race-tracks and steeplechase courses, the seven thousand acres of Hitchcock woods, the two thousand visiting horses, the scores of tennis-courts, the miles of drag-lines with their fences, the golf courses, the gun club, the two boarding-schools, the court tennis-court, the shooting rentals and preserves, the million dollars' worth of current building, and all the municipal improvements to which the chamber of commerce of the city of Aiken can point with pride. It is an amazing material achievement, for there is no other playground in the world so well and variously equipped for Corinthian sports. Perhaps, what is most amazing of all is that there was no real estate speculation behind it. It has been a growth around an idea.

IN THE BEGINNING

The most important coadjutor of the Hitchcocks in the early days was the late William C. Whitney. He had been a powerful man in American politics, a maker of presidents, a builder of the new navy, and a power in finance. When he retired from active life at the close of the last century, he built a house at Aiken and brought his great racing stable south for winter training. He was a man of incredible charm, kindliness, wisdom, and simplicity. He was, also, the first American to live on a scale then considered somewhat ducal, though not uncommon to-day. He maintained six or eight houses, yachts, private cars, stables of hunters and polo ponies, shooting preserves, everything that might give his friends a good time. But he was a man who was loved for himself rather than for his things. His interest in the new colony gave it an impetus, for he not only subscribed generously for its equipment, but attracted desirable recruits. He died as a young man early in the century, but the future of Aiken was already assured. For a score of years, its growth was slow, healthy, and unadvertised. During the past decade and, notably, since the establishment of the schools, the size of the colony has doubled, and the price of land and building has soared. It is a curious thing that with thousands of acres of cheap farming land all around Aiken, the colonists refuse to move out and build real country houses on adequate estates. They love village life and are not to be lured away from it by magnificent privacy and broad acres. Perhaps, however, this will be the next step.

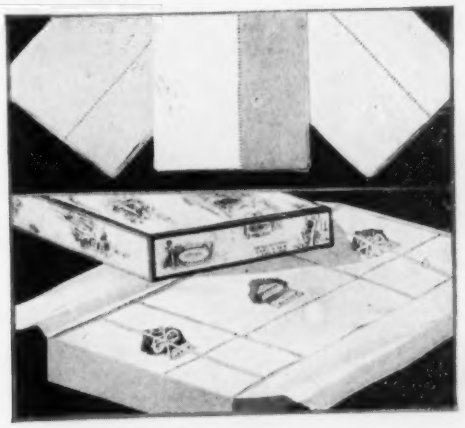
But whether Aiken overflows into country estates or remains in village blessedness, it is unlikely that it will change much in either character or charm. Sport is too firmly established to give way to other interests. Yet, as things are, sport does not entirely fill the picture, and, perhaps, that is the inner secret of Aiken. Grandfathers and grandmothers who love youth, as well as sunshine and quiet hours in gardens, find it a happy place. They have their bridge, their tea-parties, they drive to meets and watch the polo and lend that air of benign dignity without which no society can be truly civilized or distinguished. It is a note which has characterized the Aiken tradition from the beginning.

THE FOUNDER OF AIKEN

I have spoken of the Hitchcocks buying the Legare house in 1890. It was Miss Celestine Eustis, Mrs. Hitchcock's aunt, who discovered both the house and the possibilities of Aiken years before. She was the true founder of Aiken. She was one of the great ladies of New Orleans, Washington, and Paris in the days when there still were great ladies, and, to the end of her long and distinguished life, she believed in the manners and traditions of those days. She sleeps now in her Aiken garden, but her spirit survives and very potently, I think, still influences the life of the community, for, while it is a matter that is not much discussed, it is still important at Aiken to subscribe to the *mores patrium*.

"But the bedroom belongs to me"

"It was fun planning it. First I chose Lady Pepperell sheets in *my* color—delphinium blue. And because the bed is the chief piece of furniture in any bedroom, that color naturally sets the color keynote for the rest of the room. And now everyone says the room simply couldn't belong to anyone else but me! You want to get the 'Personality Bedrooms' booklet I used. It's just crammed with wonderful color ideas for your bedroom. And next time you're in a store ask to see the Lady Pepperell sheets; they come in white, white with colored borders, and in seven perfectly charming colors; blue, green, rose, peach, shell pink, orchid and maize. *Of course* they wash. *Of course* the color is fast. You'll love the texture of Lady Pepperell sheets too—they're so smooth and firm and so evenly woven. They wear and wear and wear—and they're *not* one bit expensive."



Lady PEPPERELL

WHITE and COLORED

Sheets and Pillow Cases

Tune in on Lady Pepperell's famous radio talks on bedroom decoration: National Home Hour, 10 to 10:15 A.M. Wednesdays (E.S.T.). Women's Magazine of the Air, 10:20 to 10:40 A.M. Tuesdays (Pacific Time).

PEPPERELL MANUFACTURING COMPANY
162 State Street, Boston, Mass.

Please send me your complete bedroom decoration booklet, "Personality Bedrooms." I enclose ten cents (in stamps), Canada 20 cents.

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Address.....

City.....State.....

BEAUTY ADORNS HER ANKLES

New Shades for Easter-of course!

Spring has given us such glorious new costume colors—Chanel's red—Patou's rose opaline—the popular fleet blue . . .

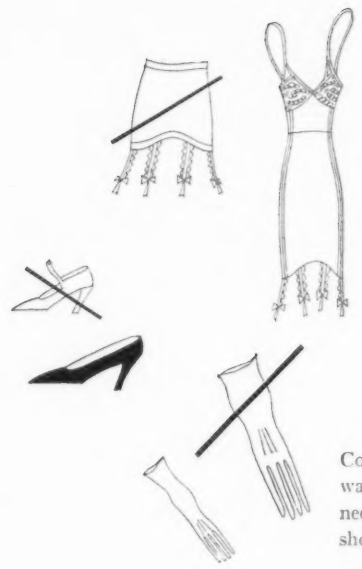
You'll want new shades in stockings—of course! Grison of Paris, colorist for Bijou Hosiery, has chosen just the tones to harmonize with the couturier colors in Bijou's Blond Dore, Plage, Sun Brown and Charmant.

Wear after wear—washing after washing—Bijou retains—unbroken—its sheer silken beauty.

In crystal clear chiffon and rich service weight . . . Priced in the two dollar class.

Bijou
"The Jewel of Hosiery"

Blue Line Hosiery Mills, Inc. 267 Fifth Avenue — New York Office and Salesroom — Mills—Denver, Pa.



Corsets creep up over the waist-line; straps are less necessary to shoes; and short gloves are outgrown

...PARIS SAYS—

Continued from page 67

DETAILS ARE THE LINKS OF THE MODE

• Scarf collars do much to reconcile coats with the dress or the blouse underneath; yokes may make a connection between blouses and skirts; and a belt may join skirt, blouse, and coat in one. All of which we go into at much greater length on pages 99 to 101.

FASHION OWES MUCH TO AGILE FINGERS

• When cut and drapery are not in the way, hand-work details begin to appear. Lanvin has a black broadcloth suit tucked all over, and Augustabernard trims with diagonal tucking a *toile de laine* dress. Both evoke and control fulness with shirring, and Redfern uses smocking for the same purpose.

FASHION REACHES ITS CLIMAX AT NIGHT

• For what appears in the day is merely a promise of what is to come in the evening, when practical considerations can be more or less ignored. And Patou, to whom we owe much of the present mode for elegance, is showing, this season, evening ensembles of great loveliness and distinction that express this aspect of fashion.

FRESH INTEREST SPRINGS UP AT THE EDGE

• Edges get special attention and varied treatments. White piqué outlines and underlines the round, flat collar and the bottom flounce of an Augustabernard tunic jacket, and Lelong does much with petal cut. Chanel has notched, pinked, and pleated edges, saw-tooth edges, and the cut-out and appliqué flower edges that give an individual touch to so many of her prints. Augustabernard cuts up the hem-line of an evening print into feathery, floating strips.

THE CARDIGAN AND JUMPER BLOUSE ARE DEAD

• And in their place we have a nipped-in jacket and a washable tuck-in blouse—very refreshing for a change. These suits are of jersey, as a rule, which has just the careless quality they need: monotone and mixed jerseys with tweed-like weaves, necktie-patterned jerseys, diagonally striped jerseys, and lacy jersey-tweed.

• The jackets, especially those designed by Chanel and Jane Régny, are fitted at the normal waist-line and have a brief little peplum flare below. They are unlined, which makes for suppleness, have no collars, but sometimes possess revers and fasten with a button at the waist. And they are smarter when worn loose. London Trades, Yvonne Carette, and Paul Caret are featuring a Norfolk-type jacket, unlined, sometimes of silk, sometimes of wool. (Continued on page 166)

A cherished delicacy of the English table

PEEK FREAN & CO. LTD.
BISCUIT MANUFACTURERS
BY ROYAL APPOINTMENT

. . now yours to enjoy

A delicious, wafer-thin biscuit with the fragrance of sun-warmed wheat in its brisk, outdoor taste.

Perhaps you've tasted AllWheat Crispbread*. . . its wheaty flavor blending deliciously with butter, cheese, or jams. Or served plain, in all its crisp delicacy as the perfect accompaniment to a salad or entree.

If you have, then nothing need be said for the irresistible taste of Peek Frean's AllWheat Crispbread.

But more than taste alone spread the "Crispbread habit" throughout Europe and America. In its whole wheat content—with all the bran, mineral salts and vitamins of wheat—lie the health qualities for which AllWheat Crispbread is endorsed by the most noted physicians in England.

Because it contains all the natural roughage of wheat, it is a dietary aid to keeping the system clear. And because the starch content is completely modified, it is an important part of the slenderizing diet.

AllWheat Crispbread is a product of the Peek Frean bakeries of London, England, famous for high-class English biscuits for over 70 years, and purveyors to 22 Royal Houses.

Unlike ordinary crackers or bread, Peek Frean's AllWheat Crispbread does not stale, and a generous supply may be kept on hand at all times. Ask for it, wherever fine groceries are sold. Peek Frean & Co., Ltd., London, England.

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PEEK FREAN'S AllWheat CRISPBREAD

At 7 p. m. . . . .

"Yes, the flame chiffon, Marie . . . but first my DEW flask"

. . . . and midnight

"It's just as beautiful and fresh as when you put it on, Madame"

THE women who include DEW among their toilette necessities need never worry about the freshness and loveliness of themselves and their most fragile garments.

A steadily increasing number of them have chosen this crystal-pure deodorant and instant non-perspirant because it may be used often and at *any* time of day—even while dressing. DEW is so finely balanced that it will not irritate a sensitive skin or injure the most delicate of fabrics or colors when the simple directions are followed.

DEW stops perspiration instantly, thoroughly and pleasantly. Women prize it highly, because its regular use gives them poise and peace of mind in knowing that the impression they and their ensemble make upon others is one of freshness and charm.

Of course, no really well-bred woman is greatly concerned about odor in these days, but she knows that perspiration moisture spots on a frock or gown can be seen from far away and they *suggest* untidiness.

DEW comes to you in a beautiful, spill-proof dressing table flask. You need not hide *this* bottle. DEW is colorless and, to be sure, unscented. At all drug and department stores. Three sizes: 25 cents, 50 cents, and the large economy size $1.00.

DEW *instantly and completely deodorizes sanitary pads*

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INSTANT NON-PERSPIRANT

LAMBERT-FESLER, INC., ST. LOUIS

Paris London Berlin Amsterdam Copenhagen
Barcelona Sydney Toronto Shanghai

•••PARIS SAYS—

Continued from page 164

PARIS LIKES TO TUCK-IN ITS BLOUSE

• Especially when the blouse goes with one of the new sports-and town suits and is made of fine linen, piqué, tussanam robe—the finest of tussurs—, toile de soie, crêpe de Chine, or washable chiffon or tulle. And with hand-work according to the occasion and the cloth Chanel substitutes a white piqué blouse with a gilet front for the woollen jumper with which we were so long familiar. Schiaparelli shows that an inside blouse can be practical for active sports by making it in one with "shorts," and often buttons the blouse and skirt as well.

AND SOMETIMES—

as with the jolly cotton blouses that go with summer suits—, PARIS LIKES TO ROLL UP ITS SLEEVES.

SKIRTS SHOW FULNESS WITHOUT FLARE

• Skirts for active wear intrude as little as possible on the line of the silhouette and, above all, are free, once they have reached the hip-bone. This freedom is obtained by restrained circular cut, by inverted pleats, stitched down over the top of the hips, or by a wrap-around device.

JACKETS AND SKIRTS NEED NOT MATCH

• Louiseboulanger shows the charming possibilities of this idea with her sports ensembles that consist of a plaid woollen skirt (gored incidentally), a tussur blouse that repeats one tone of the plaid, and a Norfolk type of jacket of suède-like duvetine that echoes another tone.

• Vionnet has a series of silk or woollen dresses with belted velveteen jackets in a contrasting shade, which are smart and new for town wear. Goupy shows effective contrasting three-quarters jackets—a vivid green jacket with a white-and-green pin-checked dress, for example. And Nicole Groult uses a plaid skirt with a solid coloured woollen jacket. Drecoll-Beer puts a three-quarters dotted crêpe coat with a solid coloured dress, and Martial et Armand does the reverse.

ONE-PIECE FROCKS ARE GOOD FOR PLAY

• London Trades is showing one-piece dresses of very fine transparent woollens or of silks with a mixed weave that feels like wool, and many people will like these for golf and active sports.

• White fabrics that are washable—toile de soie, shantung, slightly starched linen, and linen-thread jersey—are going to be very smart and very much enjoyed this year; and cotton voile is lifting up its head. Mary Nowitzky has a rose linen dress with a double-breasted bodice, a pleated skirt, and a belt, which introduces a pleasant note.

• Here is one part of the mode where tied bows and loose ends have no place, but give way to more self-contained details, such as smocking and tucks.

A DRESS CAN NOW WALK ABROAD ALONE

• Because the one-piece frock incorporates the features of a coat-dress or jacket suit, such as the Chantal dress (illustrated on page 42 in the March 29 issue) with a bolero cut to the bodice and a wrap-around skirt that, in reality, incorporates the features of both.

• Lelong uses chevron-printed blue flamenga for a one-piece dress, "Colibri" (illustrated in this issue, on page 83), that is cut in front like a jacket and has a peplum flounce in back. This is perfect for spring town wear.

• Patou prefers to work out the same idea by a youthful bolero cut in front, blousing the bodice in back; and several of his very charming crêpe sokol dresses, with lingerie vests, are made in this way and are prepared for practically any day occasion. (Continued on page 168)

APRIL

POSED BY
NAOMI JOHNSON

DOBBS - Fifth Avenue - New York

NEW YORK'S LEADING HATTERS

With a friendly little nod, the Dobbs FLIGHT *greets the bluebirds and crocuses of early Spring! It is designed by hand of a new texture —* Linon *— exquisitely woven of the threads of palm in lovely colorings for every preference · · · and all headsizes.*

Exclusive Representatives for Dobbs Hats *in most of the Principal Cities*

you always have time to use MUM

MUM is applied in a moment!

Its protection lasts for hours.

A dab of snowy cream beneath the arms - - or anywhere there's need to guard against body odor - - and you're ready to go! No waiting. Nothing to dry. Mum doesn't even leave the skin greasy.

That's the secret of its wide popularity; no inconvenience, no discomfort, no danger in its constant use. It cannot irritate the most sensitive skin. It cannot injure the most delicate fabric.

Make the use of this delightful deodorant a regular part of your toilette. Morning and evening. Every day. Know the comfort of permanent protection!

And what complete protection! Mum neutralizes every vestige of odor. The moment Mum is applied, all odor is gone. For convincing proof of this, just try Mum on the sanitary napkin. This important use of Mum makes a woman sure of herself at all times.

Mum brings comfort and security for which most women would pay any price. Yet it costs least of anything on your dressing table! Only 35c and 60c at all toilet goods counters. Mum Mfg Co., N. Y.

•••PARIS SAYS—

Continued from page 166

TWEEDS YIELD TO A SOFTENING INFLUENCE

• The feeling against flat surfaces and hard edges is so strong that even the simple tweed or woollen dress is brought under the spell of draped neck-lines and intricate bodices. As examples, the Molyneux tweed dress (illustrated on page 43 in the March 29 issue) with a collar of self-material draped like a capuchin yoke; Premet's "Le Rallyé," in this issue, with a scarf and shawl collar cleverly cut in one and twisted across the bodice; and Lanvin encrusts loosely draped triangular yokes. And when we speak of tweed, nowadays, we almost always mean its more amenable sister, jersey-tweed.

FASHION CAN'T GET ALONG WITHOUT BELTS

• Not for sports and morning wear, anyway. Régny uses them either with the jacket or skirt. Lanvin shows stitched jersey-tweed belts to match the skirt and coat—with short white overblouses, and Vionnet and Louiseboulanger set their belts below the top of the skirt. Molyneux, Patou, and Lelong make as much of belts as ever; and Louiseboulanger belts her seven-eighths coats, thereby saving them from the straight silhouette.

AND FINDS PATCH POCKETS VERY USEFUL

•••AND PARIS SAYS

FOR AFTERNOON FASHION CAN'T OFTEN BE BOTHERED WITH FORMAL OUT-OF-DOOR CLOTHES

• We have found too much joy in going on from one out-of-door occasion to another to want to go in and put on more formal dress, so the couturiers have not given much thought to this subject, except in view of a few very special events.

• Vionnet has done something notable along this line, however, probably with early spring races in mind: full-length coats and ensembles with hip-length jackets, both coats and jackets diagonally wrapped around the body, slightly fitted at the waist-line and collared with flat fur. Here, her wonderful knowledge of cut and wealth of technique find full scope. Black ermine is a distinctive choice for these collars.

FASHION WON'T GO OUT IN THE STREET IN ANKLE-LENGTH FROCKS

• Not until summer, anyway, will such long skirts seem right, and then only to the accompaniment of a big hat and to a very special event. But dresses for very late afternoon that merge, almost, with the evening mode fill a definite need for the tea and bridge hour that lasts, perhaps, from six to ten and decides to take in dinner, as well. These have full skirt length, but a high décolletage with long or three-quarters sleeves or a bertha cape replacing sleeves. They are of lace or printed or façonné chiffon and are usually in subdued tones, such as grège, navy-blue, or black. Lelong is making a feature of these, and Talbot has several lovely dresses that might be included in this group.

WHAT THE MODE ESPECIALLY LIKES FOR AFTERNOON IS THE CASUAL DRESSMAKER SUIT

• On the whole, the afternoon ensemble belongs to the runabout, rather than to the formal type, and here again Paris indulges its liking for the dressmaker suit, which Vogue's forecast predicted would be so popular. Notice the black broadcloth Lelong suits, on page 84, and see how charming they are, and yet how easy to wear. And white blouses with black suits give the great note of chic for afternoon. Even the soft silk suit has a casual quality that adapts it to outdoor, rather than indoor wear—ideal for luncheons in Paris and teas in the Bois, for the whole active life of sunny (Continued on page 170)

YOU'D STOP THIS IN A MINUTE

Imagine how horrified you'd be if you found one of the children destroying a valuable fur coat . . . how quickly you'd stop it!

Something just as destructive is probably happening this very moment to your valuable furs and other clothing. In garment bags or in your cedar chest moths take an enormous toll because so-called protective devices do not really protect . . . see Government Bulletin No. 1353

A Government approved process, which destroys all moth life, is used in each Plymetl Vault . . . it gives permanent protection to your garments . . . cold storage does not. Moths and their eggs are merely stupefied by refrigeration . . . a few hours in a warm closet is enough to revive them for their destructive work. The fact that the Plymetl process completely sterilizes all moth life has caused many leading department stores to adopt Plymetl storage equipment exclusively.

The Plymetl Vault affords your clothing complete protection . . . not only from moths, but from human marauders, as well. Its sturdy Plymetl walls and its multiple tumbler lock make it possible for you to lock things up and know that they will still be there safe and sound when you return.

No dirt or dust can reach your clothing in a Plymetl Vault . . . its steel walls are absolutely air tight. Cleaning bills are greatly reduced for families who have these modern personal storage vaults in their homes or apartments. The vault bars out all alkaline dust, carbon monoxide and the sulphuric particles of coal soot . . . even a trace of which soon ages, rots and fades delicate fabrics. "What a blissful feeling to hang a dress away in the Plymetl Vault" writes one of many satisfied owners . . . "and to know that the next time I take it out it will be just as clean and fresh as the day I placed it there."

Thousands of people first tried a single vault in their homes . . . they found that clothing lasted much longer . . . that dry cleaning bills were a great deal lower. This proof of economy has caused the majority of these owners to add at least a second Plymetl Vault. These people have learned from actual experience that the damage done by moths to one garment alone will cost as much, or more than the outlay for a single Plymetl Vault.

Plymetl Vaults are attractively finished in a variety of beautiful colors. Approximately 2 feet square and 6 feet high. Can be located in any desirable place such as a closet, hall, attic or bedroom.

Let us send you complete particulars about this modern method of protecting your clothing. There is absolutely no obligation . . . representative will not call unless you so desire. Haskelite Manufacturing Corporation, 120 South La Salle Street, Chicago, Illinois.

Progressive dealers and distributors are invited to ask for details of our attractive sales plan.

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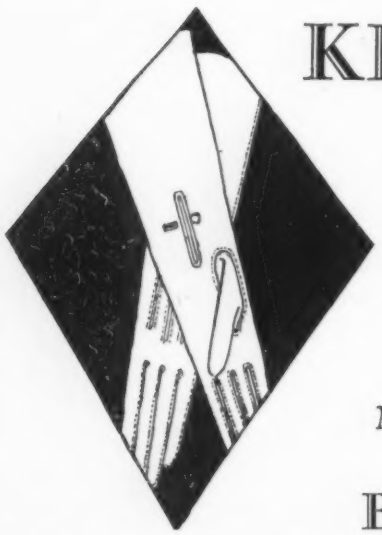
GLACÉLAV

Easter means new gloves; new gloves mean creations sponsored by David & Blum. The Glacélav Gloves illustrated are acclaimed the smartest gloves Paris has ever conceived—with the exclusive Cap Bouton clasp. Made from finest French Kidskin Glacé.

100% WASHABLE IN HOT WATER



KISLAV

And for less formal activities, what could be smarter than Kislav? Made from selected Doeskin, Kislav Gloves are ultra "sporty" and long wearing.

Made in France exclusively

BUSCARLET

DAVID & BLUM, INC.

84 MADISON AVENUE NEW YORK CITY

···PARIS SAYS—

Continued from page 168

days. These are of flat, printed, or façonné crêpes, with a satin or a printed chiffon blouse. Flamenga, too, has its place.

• Goupy, Redfern, and Chantal use tweed, printed crêpes, usually white on a black, dark brown, or navy-blue ground, and star-sprinkled crêpes also contribute their new chic. Dœuillet-Doucet uses silk suiting with a diagonal hair-line stripe for her suits with a short peplum flounce. Peplums are often the basis of this mode. Lelong gives them a slightly drooping movement in back, and Talbot makes a smart black crêpe suit with three, flat, overlapping peplum sections, rounded up in front. Watch for this up-in-front movement throughout the mode.

BLOUSES ARE A PARTICULAR JOY

• For here fashion gives rein to all its fancies and whims. Supple neck-lines that arise from draped collars and scarfs, from draped and tied yokes; draped surplice closings; tucking, shirring, smocking; cape-berthas, cape-sleeves, cape-yokes; bows and frills. Our Forecast issue warned you how lovely these blouses would be.

• Here, too, is a good chance to link up one part of the costume with another. Mirande ties the pale blue satin scarf end of the blouse with the scarf end of the black crêpe coat in her very lovely afternoon ensemble "Je Plais." Skirts mount up over the blouse in a sharp point at Lanvin, Louiseboulanger, and Schiaparelli; and, sometimes, the sash of a tuck-in blouse ties around the top of the skirt.

• Lovely blouses for afternoon are made of plain, printed, and façonné crêpes, plain and printed chiffons, façonné satins, and crêpe georgette. Louiseboulanger uses the same printed crêpe for blouse and skirt, producing the effect of a one-piece dress; and Jane Régny knows how to make a white chiffon blouse for town wear.

THE COAT-DRESS IS NOW EDUCATED UP TO AFTERNOON

• Soft tailoring has done wonders to free the coat-dress from its former austerity, and it is now a charming garment to wear, not only for luncheon, but for tea. Augustabernard has an excellent black woollen coat-dress with a draped striped scarf that follows the line of the surplice closing, and Schiaparelli's unlined woollen coat that looks like a dress is another version of the same idea. Both are illustrated on page 85 of this issue. Chéruit has a coat-dress that wraps and closes in a surplice line, and Louiseboulanger does this, too.

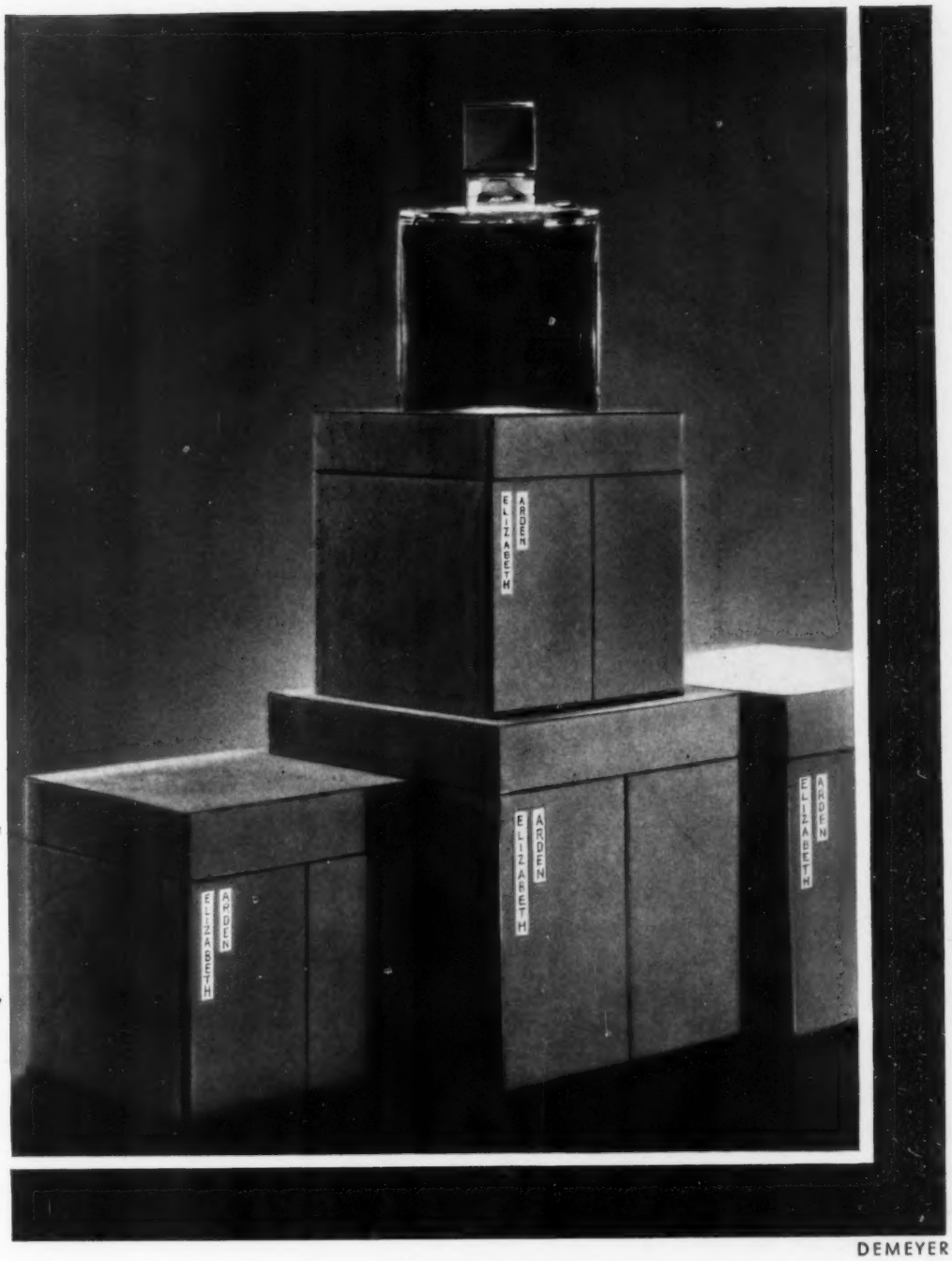
LONG, STRAIGHT COATS WITH PRINTED CRÊPES HAVE HAD THEIR DAY

• In their place, we have the jersey-tweed coats at Chanel, fitted at the waist, but not giving way to any pronounced fulness below. These are lined with the crêpe or chiffon of the dress. Or, we have an unlined woollen coat and printed dress ensemble that wraps and ties at the waist-line and merges from coat into dress.

• Flower prints, incidentally, are giving way to tweed patterns, pin checks, pin dots, or pin stars. And while dots have become almost as much a classic as solid colours, it must be noted that the dots, if you look closely, are apt to be irregular or lopsided.

BLACK AND WHITE IS GOOD, AND WHITE ON BLACK STILL BETTER

• The prevalence of white blouses with black dressmaker suits illustrates most effectively this trend. So do the white touches that are seen around the neck-line of nearly all the best black dresses—sometimes, by lingerie that seems incorporated in the dress and, sometimes, by draped and encrusted yokes. White-and-black mixtures are as good in silks as in woollens, whether derived through prints or through weave and always appear as white on black or as black on white—no longer merging into tones of grey. (Continued on page 172)



DEMEYER

JOY

When are you most alive?...In your moments of joy. • In the lovely enchantment you knew as a child...the spiral, bubbling thing which made you leap and run in the wind and laugh without reason. • In the bright magic of love, kindling you wholly alive. • In the exaltation which comes from work well-done. • These are the moments which stretch up out of the level of your days like mountain peaks and are more significant to your life than years of ordinary existence. • Joy of being. Joy of doing. • You may achieve all things you set your heart upon, but if you walk your way joylessly, without delight, you live only on the edge of life. • For however little we know of life...what it is, what it is for...this we have learned...that it is better to conquer imperfection, not with strain and despair, but with a joyous courage.

It is inevitable that Elizabeth Arden, who has devoted her life to the creation of beauty where beauty was not, who has brought joy into the lives of thousands of women, should be the first to distil a perfume so buoyant that only to catch a breath of it lifts your mood into sparkling delight. La Joie d'Elizabeth...the perfume of delight. • As revery is the aftermath of Joy, so Miss Arden's fragrance of dreams follows "La Joie." It is called "Le Reve." You will be captivated by it!

ELIZABETH ARDEN

NEW YORK: 691 Fifth Avenue · PARIS: 2 rue de la Paix · LONDON: 25 Old Bond Street · BERLIN, W: Lennéstr. 5

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Seeing it in the Hosiery Section of the best shops everywhere** you naturally associate Silk-Eze with washing silk stockings. But that is just one of the many uses for this remarkable powdered soap.

What else is it for besides
SILK STOCKINGS ▲ ▲

▲ ▲ A famous laboratory says it is ideal for FINE WOOLENS

"The wool fibres were unchanged by laundering in Silk-Eze. The fabric was soft and fresh after drying at room temperature. Silk-Eze evidently is an ideal soap for laundering fine soft woolen fabrics because it does not leave the fibres harsh and dry. The luster of the color showed no change. The softness of the wool fibers was the same as before laundering with Silk-Eze. Silk-Eze has soap properties which give woolens a soft, pliable condition of the yarns after repeated launderings. . . "

verbatim from the report of the Better Fabrics Testing Bureau, New York

A badly soiled colored sweater was used for the severe washing test

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It did not shrink

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You must try the only soap that actually replenishes the natural protective oil in wools and silks—your fine silk underwear and stockings, knit sportswear and baby woolens, will keep their new look so much longer.

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** *in 900 leading stores such as* Franklin Simon, New York; B. F. Dewees, Philadelphia; Hutzler Brothers, Baltimore; Gladding's, Providence; R. H. White's, Boston; Sage-Allen's, Hartford; B. Forman Co., Rochester; M. M. Cohn, Little Rock; The Andres Co., Evansville; A. T. Lewis & Son, Denver; D. J. Healy Shop, Detroit; T. A. Chapman, Milwaukee; Thomas Kilpatrick, Omaha, etc.

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In the meantime would you be good enough to send me.....packages for which I enclose.....

Name .....

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•••PARIS SAYS—

Continued from page 170

WHEN IT COMES TO EVENING THERE IS NO MORE ARGUMENT ABOUT LENGTH

• Full, even length has it, whether right down to the floor for grand occasions or clearing the floor, just over the instep, for dancing and restaurant wear.

COMPETITION BETWEEN TWO SILHOUETTES

• Both agree, of course, about the full-length skirt, with even hemline and vertical fulness falling from a high point on the hips. One believes, however, that the long, straight line is the best, and the other believes that it is wise to interrupt the length.

• So we have a rather bashful, but very charming little peplum at Molyneux that only slightly alters the vertical feeling of the dress, and a bolder, diagonally placed and pleated peplum at Augustabernard. Lelong uses peplums and sometimes stiffens them with horsehair or through the use of semirigid failles.

• Straight, unbroken fulness, however, is not downed, and it pays tribute to its classic inspiration. One of the loveliest dresses, this season, is a pale blue crêpe romain at Chanel. This falls in heavy folds from a draped girdle with an encrusted bow in front. This designer has another interpretation of the unbroken skirt that she gains by a full, circular cut and expresses in lace and chiffon. Lanvin uses a restrained circular cut, resulting in a very beautiful skirt that is vertical when the wearer is still and that sways lightly about the feet with movement. Worth does a similar thing. Louiseboulanger attaches her skirts to short hip yokes by gathers, and Patou's vertical pleats and heavy folds suggest drapery in an effective way.

AS FOR EXCEPTIONS IN SILHOUETTES

• Louiseboulanger's spreading taffeta skirt is one exception, with bulky, semirigid fulness evenly distributed all around. And others have suggestions of bulk—such as some of her plain faille dresses gathered all around the waist. Chanel's delectable rose organdie, for another, has a spreading flare that starts somewhat lower on the hips. This is illustrated on page 69.

THE BEST TRAINS ARE IN ONE WITH THE SKIRT

• Trailing skirts, rather than trailing panels, are the newest version of the train. At Chéruit, a trailing point seems to be a continuation of the drapery that characterizes the dress, and Molyneux lets a white crêpe romain skirt sweep along the ground, beginning at the front of the sides. Patou and Maggy Rouff both show trains that are a logical evolution of the skirt, and Champcommunal has done wonderful things with full, circular cut that causes the skirt to sweep in soft folds to the ground in back. This is illustrated on page 36 in the March 29 issue.

DRAPERY OFTEN RESULTS IN BOWS

• Drapery sometimes takes an upward, instead of a downward line, and is then gathered up and confined by bows. Notice the Chéruit dress shown on page 87 of this issue and the double, draped hip yoke, by Molyneux, that ends in bows, shown on page 86. Augustabernard has an interesting new idea, where bows are concerned. She drapes strips of material over the bodice and hips and joins them just below the hips in partially encrusted knots—not bows—, letting the ends fall free to the hem.

THERE IS MUCH TO BE SAID FOR DÉCOLLETAGES

• But it is the story of the draped bodice all over again, and soft neck-lines, with a capuchin tendency, as one of the loveliest expressions. Patou has beautiful capuchin drapery around back décolletages. Talbot drapes a bodice and ties it up on one shoulder, and so does Cyber, in "Reine des Neiges." Some scarfs are cut in one with the bodice and draped around the décolletage. (Continued on page 174)

"Sweetheart gown" from Stein & Blaine, Inc.
Pendant necklace imported by Crichton & Co.
Complexion by Armand!

now—with skins more ravishing and styles more revealing . . .

ladies, look to your husbands!

Armand Cold Cream Powder, in your choice of becoming tints, $1. *Armand Cleansing Cream,* $1.25.

ARMAND

CLEANSING CREAM

COLD CREAM POWDER

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WHO can turn their backs on the new evening fashions?

Your fair self emerging like a flower from the silk of your gown! What vision is so alluring—what charm so compelling to mankind! But Paris has made a very definite pronouncement about this new style trend.

With the new clothes, the new complexion!

Today your skin must be more warmly alive—more lusciously soft, more mellow and creamy in tone. The texture must be tempting—"touchable." And the one powder for this perfect finish is Armand's blend with the cold cream base!

The magic is in the consistency—and in the way you use this richer powder. No dabbing it on! You smooth the powder on a clean puff—then blend it, tone it, into the texture of the skin. Take time to do this thoroughly and Armand's will reward you by looking better and staying on hours longer than any powder you've ever known!

This is your all-day and evening beauty. At night, purge and refresh the pores with Armand Cleansing Cream.

You'll love its delicacy—the way it wipes away with no heavy film remaining. And it sends you to sleep wrapped in orange-blossom fragrance. Sold at beauty counters everywhere.

College life is hard on Stockings

but Dexdales wore 39.43% better at Radcliffe

Rushing to classes . . . walking or bicycling . . . dancing . . . always hurrying . . . campus life is hard on stockings!

So—we thought—if Dexdale "Silk-Sealed" Stockings resist a college girl's strenuous activity and please her captious taste—they really *are* better!

100 Radcliffe girls made the test. Each wore a mixed pair of one Dexdale "Silk-Sealed" and one ordinary stocking, day after day and washed them each night, until one of the two became unwearable.

Averaged, the results of the test showed that the "Silk-Sealed" Stockings *wore 39.43% longer.*

As for appearance—we quote from the records! *"Lovely!" "Beautifully sheer." "Superior grade and quality."*

"Silk-Sealing"—the new Dexdale process—adds greater beauty, longer wear to fine silk hosiery. "Sealing" smoothes and strengthens the threads . . . "pulled" threads and "runs" are fewer . . . colors become clear—texture exquisitely lustrous.

Your dealer has Dexdale "Silk-Sealed" Hosiery in all smart colors . . . from $1.25 to $3.00.

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"Silk-Sealed" Hosiery

Send for the booklet "Dexdale goes to College." It tells the interesting story of the College Wear Tests and gives hints on wearing the new hosiery shades. Address Department C-2

DEXDALE HOSIERY MILLS • *Lansdale, Pa.*

•••PARIS SAYS—

Continued from page 172

• Boleros still sway beneath a back décolletage, and Chanel, Lelong, and Molyneux throw fichu-capes across the shoulders of their lace and chiffon dresses.

• Lanvin fills in a décolletage with a tiny frill; Molyneux uses a frilled edge on many of his shoulder-straps, with printed chiffon dresses; and Irène Dana makes one shoulder-strap of spring-like chiffon flowers on a printed chiffon dress.

• Back décolletages are extreme.

FRINGE SWAYS GENTLY WITH THE MODE

• And seems very right. Maggy Rouff uses it to fill in the soft folds of a crêpe dress that arise from a deliberate crossing of the material high over the hips in front. Patou wraps a fringed shawl around the shoulders like a cape and lets the fringe blend with the fringe that drops from the beautifully draped hips of a fleurs de soie dress. Augustabernard uses fringe below her soft hip drapery.

NOT EVERY ONE CAN MAKE OR CAN WEAR A LONG EVENING WRAP

• It is difficult to make a long evening wrap without exaggerating proportions and without overemphasizing the sumptuous quality of the mode, but Vionnet has handled this difficult problem with beautiful results in a white chiffon and panne velvet cape that is nearly as long as the ankle-length skirt. Patou's evening coats extend into a point in back and echo the line of the trailing skirt, and Lenief shows evening coats that trail on the floor with the dress.

• The majority of evening wraps are short velvet capes and coats that swing free around the waist or are slightly longer and draped and wrapped by the wearer around the hips. Chanel shows nothing but very short, fitted, evening jackets in every vivid colour of cloth or velveteen.

ERMINE COATEES ARE THE MOST EXCITING FIND OF THE YEAR

• Patou's white ermine jacket, "Blancheur," drapes around the figure above the waist, and the bolero-like white ermine jacket from Molyneux swings free from the shoulders (both of these are illustrated in this issue, on page 88). Lelong has a white ermine jacket with a peplum flare, and Max shows a hip-length ermine coat that is collarless and crosses diagonally in front. A separate, narrow band of ermine can be tied around the neck, if you don't want your neck bare.

EVENING FABRICS FALL OR FLARE

• First come the always beloved flat crêpes, together with the new heavier transparent crêpes, dull and flat, as well. Chiffon still has many partisans for summer, especially the printed chiffons with light ground and pastel-flower prints. Thread lace is strongly favoured by several houses. Satin is there, but not as a shining star. Plain lamé gauze, also, is seen. Here and there, one finds some good tulle dresses. Louiseboulanger, Patou, and Chéruit bend faille and taffeta to their needs, and the results are lovely.

FASHION ADORES WHITE AND COLOURS THAT DISSOLVE INTO WHITE

• Evening colours are chosen chiefly from the palest pastel range, but white and black, used separately, stand out as the best. Then come the pale greens, beautifully chosen by Champcommunal, pale blues, pale pinks. Augustabernard backs a new, becoming, rosy mauvish-white. Reds and greens are strong at Lanvin, especially the latter, in all shades. Lelong holds to sapphire, grège, and dark green and uses corn-yellow to advantage. Chanel declines to choose and shows an equal preference for baby-pink and baby-blue.

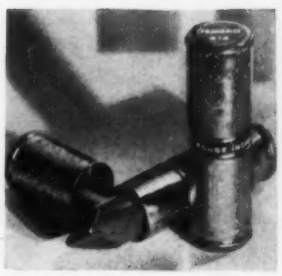
You cannot feel it . . .

FOR THERE IS NOTHING BUT COLOR

on your lips

Miss Hope Hampton one of America's most brilliant stars of stage, screen and opera, says "Rouge Incarnat is delightful—I cannot feel it", and "it seems to last forever". Louis Philippe studying Miss Hampton's exquisite coloring. It is these color studies by the creator of Angelus that have perfected the wide variety of natural tints.

"The little Red Box' for lips and cheeks 75c



Angelus Rouge Incarnat Lipsticks $1.00

OF amazing smoothness, Angelus Rouge Incarnat leaves lovely color alone on lips and cheeks. Only by your added beauty do you know it is there, for you cannot feel it on your lips. There is no flaky residue, no drying or eaking. Nine natural becoming tints to match your own coloring perfectly. Waterproof and indelible, Angelus Rouge Incarnat stays on the entire day. You may forget the color on your lips and cheeks—you know it will not change. "The Little Red Box" for lips and cheeks is slim and convenient. Slips into the flattest purse and seems to last forever. Also Angelus Rouge Incarnat Lipsticks.

ANGELUS
Rouge Incarnat

"YOU CANNOT FEEL IT"

Angelus Lemon Cleansing Creme for removing make-up

Eleanor Beard Inc.

Hand Quilted Things

For the house that's brightening up with fresh touches, or the summer home soon to be opened, Eleanor Beard has created many delightful new things—gay cotton Quilts, bright little Pillows, silken Coverlets, decorative Chaise covers. With their fine hand quilting done by skilled Kentucky needlewomen, these luxurious necessities combine old fashioned charm with smart, modern distinction.

The Eleanor Beard Applique Quilt, illustrated, is made of all sunfast gingham and launders perfectly.
(72" x 108" cut.) *All colors. $32.50*

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Schultheis, Honolulu

GLAMOROUS HAWAII

HONOLULU is a chameleon city, changing its colour according to the direction from which one arrives. After the Orient, it seems a heavenly bit of home, with its broad, clean streets, stately houses in spacious gardens, and smart American shops. To arrivals from the Pacific coast, however, it seems as if the colourful and mysterious East had already been reached. Costumes of the Orient are seen everywhere. Koreans in their high-waisted, pleated skirts, Japanese women in trim kimonos and gay obis, Chinese in black trousers with jade in their hair, Filipinas with huge gauzy butterfly sleeves.

Whatever one comes seeking in Hawaii, that shall be found, whether it be glamorous romance, exotic colour, strange peoples, adventurous sport, or merely utter rest in luxurious surroundings.

After four to six days of progress through a world of blue, the islands, red and volcanic, rise early from a pastel sea. There is a persistent gentle breeze—the trades. Delightful, wonderful, incredible winds! They are never chill and never hot. And they are never absent during the trip until the boat is half-way back again to the mainland.

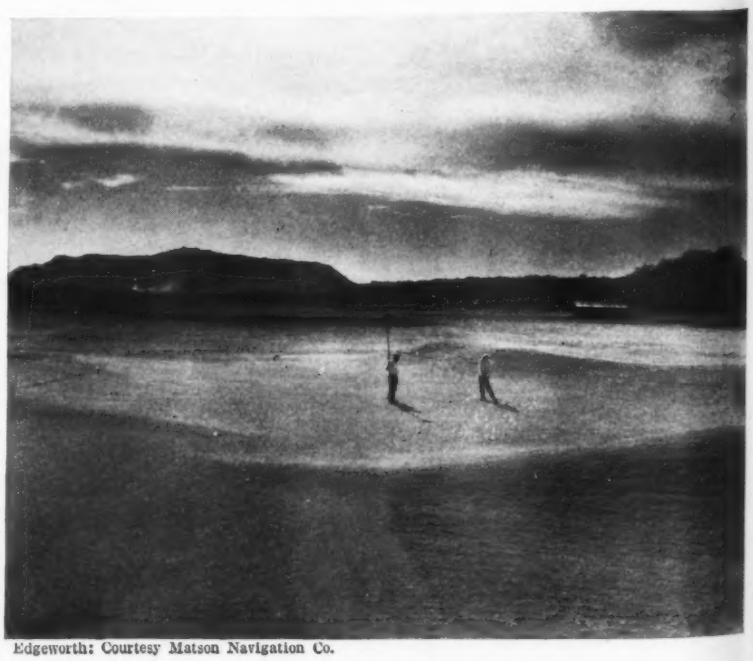
Every week end, the Pearl Harbour Yacht Club attracts a gay group for sailing before the famous trade-winds or for lunching on the lanai

Weather that is exactly right for days and weeks and years on end is a bit unbelievable; nevertheless, it is a fact. The vessel slips around Diamond Head, marking the end of Waikiki Beach, and Honolulu gleams white among its green trees. The mountains are sharp heaps, piercing through emerald and gold-green velvet. Slim diving boys play around the ship like frolicsome porpoises.

Music from a white-clad band greets the ship at the dock. Staid businessmen, who at home would balk at a single flower in the buttonhole, here submit to being garlanded like a winning race-horse. It is the first sign of that blithesome spirit of play that pervades all who set foot in these islands.

And there are so many ways to play in Hawaii!

The Hawaiian Islands are the first group of Oceanica, but are never so warm as the full tropics. On their white coral beaches, coconuts drop with a hollow thud; in the glare of noonday, the sea glows azure and the white surf murmurs far out over the reef. At night, the moon floods a lost blue valley, (Continued on page 178)



Edgeworth: Courtesy Matson Navigation Co.

Hawaiian golf courses wind below brown lava cliffs and skirt jade-green bays, and solemn Oriental caddies will retrieve the lost balls

THEY TOOK TO TERRAPIN

...AND COOLER SMOKE

Pioneers in pleasure, these people... born to an existence wherein each new enjoyment is judged with care. And so they judge Spud and Spud's cooler smoke. They sense what lies beyond the surprise of Spud's first puff... realizing that Spud smoke is cooled so that their mouths may be always as groomed as they themselves... so that their enjoyment of Spud's choice tobacco leaf and blend may be as uninterrupted as their inscrutable poise. Wary sponsors, these people... yet they wholeheartedly accept Spud into their world of means and mode... because Spud fulfills their opinion of today's modern freedom in old-fashioned tobacco enjoyment. At better stands, 20 for 20c. The Axton-Fisher Tobacco Co., Inc., Louisville, Ky.

MENTHOL-COOLED **SPUD** CIGARETTES

Cock-crow of the Bantam car

Presenting THE AMERICAN AUSTIN .. *a car to run around in*

SEVEN YEARS OF WORLD-WIDE RESPECT

During the last seven years, in competitions all over the world the Austin has taken first place over 200 times, second place 165 times and has won over 95 gold medals, silver medals and cups. These competitions have included almost every type of speed, reliability or hill-climbing test against the world's first cars. The following are a few scattered records:

Brooklands Racing Drivers Club, England. 200 miles at 83.53 miles per hour.

Monthlery, France. 24 hour race at 64.75 miles per hour.

Urquiola Hill Climb, Spain. Broke all records, won three cups.

Seramban Hill Climb, Borneo. 1st—2nd—3rd.

Mulders Drift Hill Climb, South Africa. 1st—2nd—3rd.

Swiss Automobile Club Touring Race. First.

Germany, Fahrt Durch Schlesien. First—second.

Victoria to Melbourne, Australia. 55.07 miles in one hour on one (imperial) gallon of gasoline.

The American Austin will give over 40 miles to a gallon of gasoline, and a 1000 miles to a two quart filling of oil. A set of tires will run from 20,000 to 40,000 miles.

Don't be surprised if a dealer near you calls up sometime soon to show you an entirely new kind of car—fleet, eager, easily controlled, personal transportation.

Such is the American Austin, an epigram of motor smartness, convenience and mileage thrift. It will take you well over fifty miles an hour and will do forty miles on a gallon of gasoline. Watch it leap ahead of the pack at the green light's flash and quickly reach forty in second gear. Turn it completely around in the confines of a narrow city street with an easy turn of the steering wheel. This is the transportation for people who must move quickly and with precision through the crowded spaces of a modern world.

Except for body designs distinctively American in their alertness, the American Austin is a duplicate of the Austin of international fame that has brought in scores of cups and medals from the testing courses of the world. Every part of the American Austin will be built in America, by American workmen, in American factories, financed and controlled by American capital.

A unique social acceptance follows this Bantam Car from abroad. Epsom Downs, the Bois de Boulogne, Unter den Linden and the Riviera all know the easy purr of its motor. A check of Burke's Peerage, the Almanach de Gotha and Toute Paris, the social registers of Europe, will reveal owners on almost every page. Small fleets on manors and estates give individual transportation to guests who prefer the independence of driving easily and swiftly alone.

The American Austin is small—twenty-eight inches shorter in wheelbase than any standard American car, and sixteen inches narrower than the old wagon wheel standard. But it is complete, with four wheel brakes and all the usual equipment, answering every need of comfort and efficiency.

Translate this Bantam Car into terms of the kind of transportation you need most . . . the quick getaway for a train . . . the search for parking space . . . the futility of seven passenger expense for one or two people. See in it not only the smartness of its body design but the essential good taste of its appropriateness to service. You can drive the American Austin ten thousand miles on fifty-six dollars worth of gasoline and oil. Its exceedingly low price will surprise you. Write for literature.

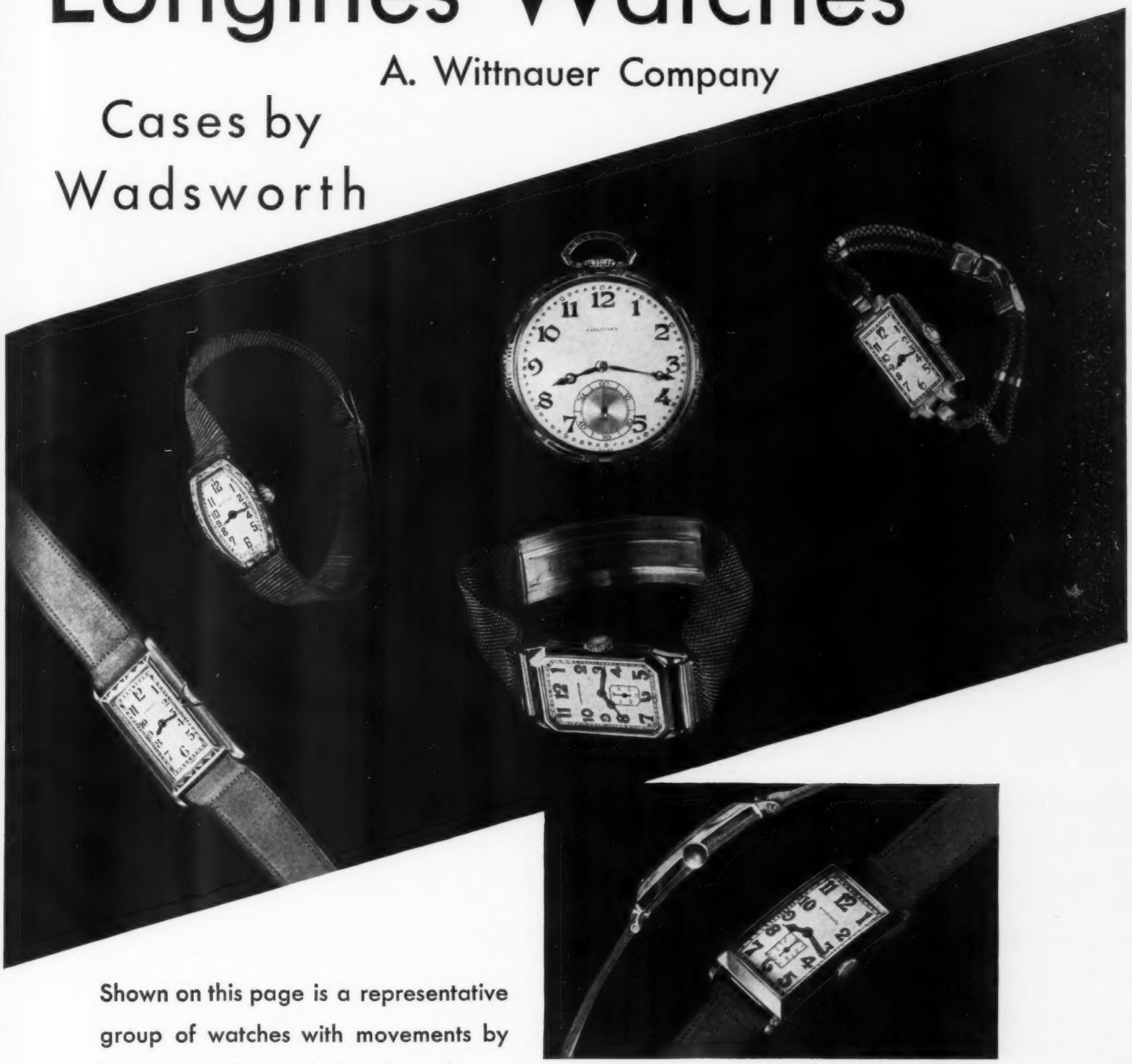
AMERICAN AUSTIN CAR COMPANY, INCORPORATED
7300 WOODWARD AVENUE, DETROIT, MICHIGAN

THE AMERICAN *Austin*

Longines Watches

A. Wittnauer Company

Cases by Wadsworth



Shown on this page is a representative group of watches with movements by Longines and cases by Wadsworth.

Wadsworth Cases are sold to the makers and importers of good watches only. Therefore, one way to be sure of getting a good watch is to look for the name Wadsworth in the case.

THE WADSWORTH WATCH CASE COMPANY
Dayton, Ky., Opposite Cincinnati, Ohio
Case makers for the leading watch movements

Wadsworth

WORKERS IN PRECIOUS METALS

BRUCK
-WEISS

20 West 57th Street

THE GODET AND OTHER EXPRESSIONS OF THE TAILORED SUIT MODE

TAILORED SUITS
$95 TO $395

Patou applies the godet flare with great chic to the jacket, the skirt and even the polka dot silk throw-scarf of this suit. It is but one of many versions of the tailored suit vogue presented by Bruck-Weiss.

Both the mannish tailored suits and the softer "dress-maker" types are featured in models of outstanding individuality.

S. K. S. News Service

GLAMOROUS HAWAII

(Continued from page 176)

and a ghostly lunar rainbow shimmers.

A luxurious hotel, the Royal Hawaiian, is set in an ancient grove of coconut-palms. Its pink walls ramble through emerald lawns and tropical gardens, where tree ferns, hibiscus, oleander, begonias, and bougainvillea riot in theatrical torrents of colour. In front is the famous beach of Waikiki, of white coral sand, lapped by gentle ripples of jade-green water.

Devotees of the sun-tan habit may become as dark as they wish. Perhaps, they will take a leaf from the Polynesians and rub perfumed coconut-oil on arms and shoulders, to acquire a tan and avoid painful burning. For those who would stay fair, there are huge gay umbrellas or hau-tree arbours to cast a shade on the sand.

The sun-bath invariably ends in a dip. The water, waist deep, is as quiet and warm as a great outdoor pool. The bottom slopes gently out for long distances, so that the most timid bather need have no fear. But for those who seek vigorous action, the quiet waters are rimmed a quarter mile away by the creaming lines of the Queen's surf, where the great Pacific rollers come tumultuously over the reef.

Late afternoon is one of the most popular bathing hours. As the glowing sun slides to the horizon, the sea turns to a casket of jewels and the clouds to a fiery glory. Drops of rose, beryl, and opal drip from the arms, and, turning to float in the chromatic medium, one seems to soar aloft in the very sunset itself.

A SPORT OF ANCIENT KINGS

Surf-riding is the unique sport of Waikiki, because here is the only spot of all the world where the waves come rolling in, just right. It is the ancient sport of Hawaiian kings, saved from oblivion by the founders of the Outrigger Canoe Club. Guest cards to this club may be easily secured by visitors. Good swimmers may take a board and try the sport for themselves, but more timid ones may get the same thrill in perfect safety in an outrigger canoe. Rows of these canoes rest on the beach before the club-house; they are hollowed and shaped from a single great koa log and painted orange and black. A curved outrigger, lashed to bow and stern, holds the canoe on a light, even keel in the roughest water.

Complete anglers may go torchlight fishing on a quiet, dark night or follow bronzed Filipinos in squid spearing off coral rocks

The steersman is a direct descendant of those marvellous mariners, the Polynesians, who first came to these islands in just such frail craft. They were also accustomed to make round trips in them to Tahiti—farther away than the mainland itself! The paddler is one of the "beach boys" of Waikiki. These boys act as swimming and surf-board instructors and, between dips, loaf on the sand, strum their ukuleles, sing the lingering songs of the islands, and, with a little urging, may be persuaded to give a hula.

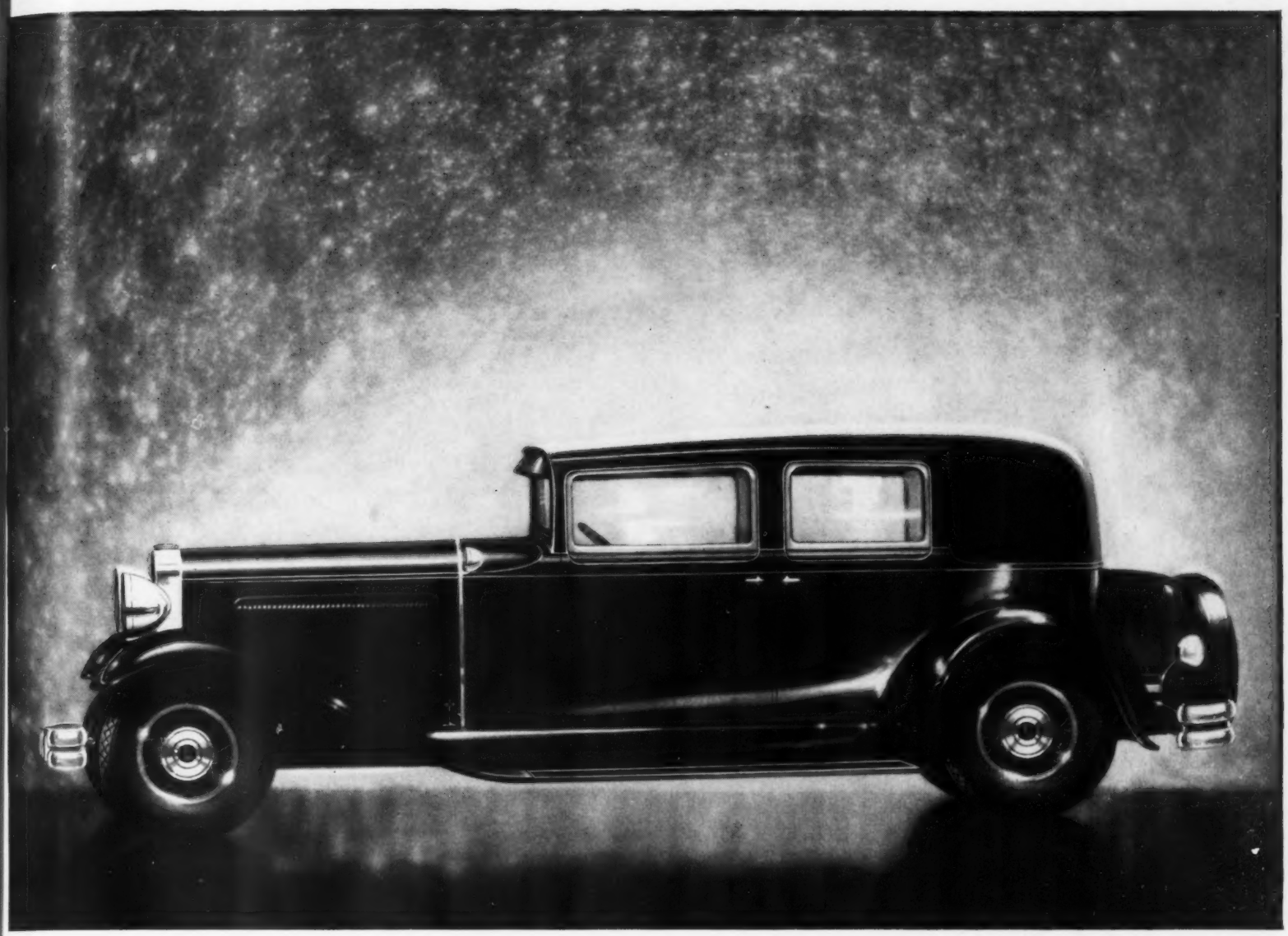
But it is out in the Queen's surf that they reincarnate the ancient gods of Polynesian mythology. Ensconced in the canoe, every one wields a paddle on the way to where the surf-board riders may be seen, clustered inside the reef. Each sits astride his polished board as if it were the bare back of an impatient sea-horse. Gay quips are called back and forth, while a weather eye is kept on the reef for the breaker high enough to carry all into shore.

TOBOGGANS OF WATER

It comes, looming like a great green glassy wall, its crest curling white, high overhead. Paddles fly like mad, as if in an attempt to escape the monster. The surf riders alongside flail the water with their arms. The slanted flank of the great wave reaches the canoe, tilts it sharply—momentum of wave and canoe merge, and the craft is flying shoreward, racing down the steep toboggan of the watery hillside, while, just astern, the hill itself crashes to a boiling chaos and seems to reach angry white arms for the escaping prey.

Eyes are shaken free of spray, and close beside the canoe is seen first one, then another, and then another surf rider leap to their feet and race beside the canoe down the perilous slide. Incredibly, they maintain their position on the leaping slippery boards that jerk and buck like wild broncos. Surely, here are gods—Maui and Kane and Hiku—risen for a brief instant from ancient enchantments.

Other South Sea features may be enjoyed. Torchlight fishing on a quiet, dark night, the glow from a smoking oil flare falling on the bare bronze shoulders of the guide, as he steps among the coral, seeking to spear squid. Or, one may attend a *hukilau*, or large na- (Continued on page 180)



LEADER OF LEADERS—THE EIGHT OF EIGHTS

THERE is only one Twin-Ignition-motored straight eight in the Nash price field. ¶ There is only one straight eight in the Nash field with a high-compression, valve-in-head, straight-eight motor. Only one with a 9-bearing, integrally counter-weighted, hollow-crankpin crankshaft. Only one with aluminum alloy connecting rods and pistons. And only one with a cable-operated system of brakes. ¶ Few have the convenience of Bijur Centralized Chassis lubrication. ¶ The Nash Twin-Ignition Eight also offers you the priceless protection of Duplate non-shatterable plate glass *at no extra cost*, in *all* windows, doors and windshields of *all* models. ¶ *It is simply impossible to duplicate Twin-Ignition Eight quality, value and attractiveness at the Twin-Ignition Eight price.* ¶ Here is a masterpiece of motordom, a leader of leaders, the eight of eights. Drive it and you will know it instantly!

(1762)

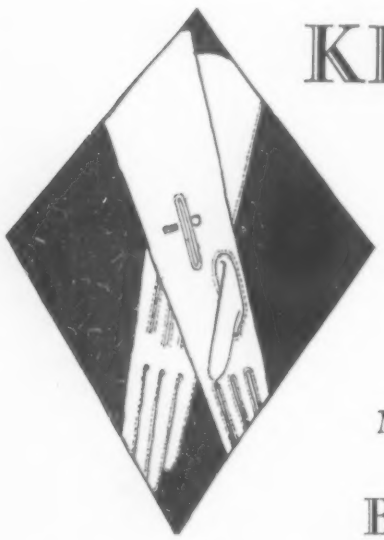
NASH "400"

TWIN-IGNITION EIGHT

GLACÉLAV

Easter means new gloves; new gloves mean creations sponsored by David & Blum. The Glacélav Gloves illustrated are acclaimed the smartest gloves Paris has ever conceived—with the exclusive Cap Bouton clasp. Made from finest French Kidskin Glacé.

100% WASHABLE IN HOT WATER



KISLAV

And for less formal activities, what could be smarter than Kislav? Made from selected Doeskin, Kislav Gloves are ultra "sporty" and long wearing.

Made in France exclusively

BUSCARLET

DAVID & BLUM, INC.

84 MADISON AVENUE NEW YORK CITY

···PARIS SAYS··

Continued from page 168

days. These are of flat, printed, or façonné crêpes, with a satin or a printed chiffon blouse. Flamenga, too, has its place.

• Goupy, Redfern, and Chantal use tweed, printed crêpes, usually white on a black, dark brown, or navy-blue ground, and star-sprinkled crêpes also contribute their new chic. Dœuillet-Doucet uses silk suiting with a diagonal hair-line stripe for her suits with a short peplum flounce. Peplums are often the basis of this mode. Lelong gives them a slightly drooping movement in back, and Talbot makes a smart black crêpe suit with three, flat, overlapping peplum sections, rounded up in front. Watch for this up-in-front movement throughout the mode.

BLOUSES ARE A PARTICULAR JOY

• For here fashion gives rein to all its fancies and whims. Supple neck-lines that arise from draped collars and scarfs, from draped and tied yokes; draped surplice closings; tucking, shirring, smocking; cape-berthas, cape-sleeves, cape-yokes; bows and frills. Our Forecast issue warned you how lovely these blouses would be.

• Here, too, is a good chance to link up one part of the costume with another. Mirande ties the pale blue satin scarf end of the blouse with the scarf end of the black crêpe coat in her very lovely afternoon ensemble "Je Plais." Skirts mount up over the blouse in a sharp point at Lanvin, Louiseboulanger, and Schiaparelli; and, sometimes, the sash of a tuck-in blouse ties around the top of the skirt.

• Lovely blouses for afternoon are made of plain, printed, and façonné crêpes, plain and printed chiffons, façonné satins, and crêpe georgette. Louiseboulanger uses the same printed crêpe for blouse and skirt, producing the effect of a one-piece dress; and Jane Régny knows how to make a white chiffon blouse for town wear.

THE COAT-DRESS IS NOW EDUCATED UP TO AFTERNOON

• Soft tailoring has done wonders to free the coat-dress from its former austerity, and it is now a charming garment to wear, not only for luncheon, but for tea. Augustabernard has an excellent black woollen coat-dress with a draped striped scarf that follows the line of the surplice closing, and Schiaparelli's unlined woollen coat that looks like a dress is another version of the same idea. Both are illustrated, on page 85 of this issue. Chéruit has a coat-dress that wraps and closes in a surplice line, and Louiseboulanger does this, too.

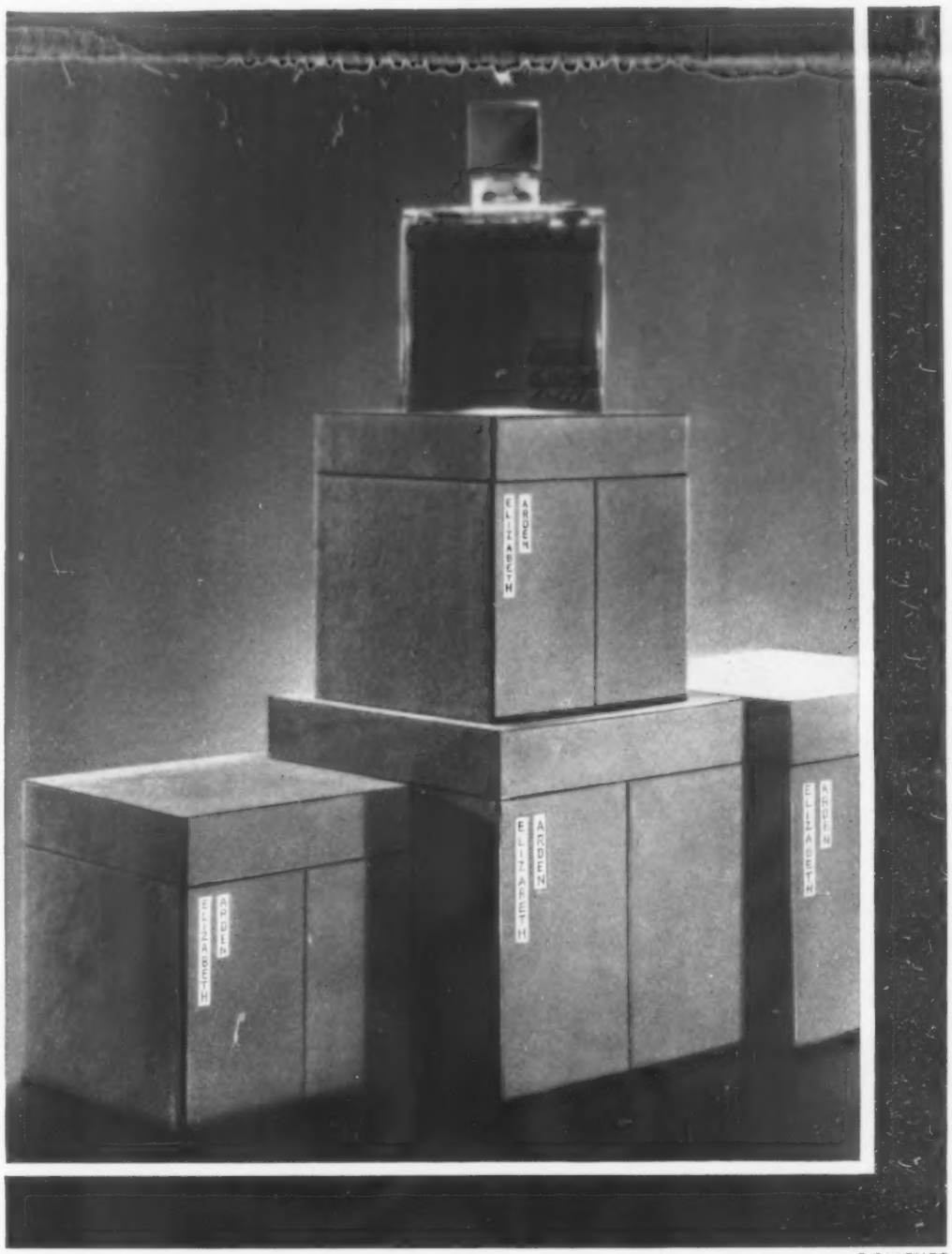
LONG, STRAIGHT COATS WITH PRINTED CRÊPES HAVE HAD THEIR DAY

• In their place, we have the jersey-tweed coats at Chanel, fitted at the waist, but not giving way to any pronounced fulness below. These are lined with the crêpe or chiffon of the dress. Or, we have an unlined woollen coat and printed dress ensemble that wraps and ties at the waist-line and merges from coat into dress.

• Flower prints, incidentally, are giving way to tweed patterns, pin checks, pin dots, or pin stars. And while dots have become almost as much a classic as solid colours, it must be noted that the dots, if you look closely, are apt to be irregular or lopsided.

BLACK AND WHITE IS GOOD, AND WHITE ON BLACK STILL BETTER

• The prevalence of white blouses with black dressmaker suits illustrates most effectively this trend. So do the white touches that are seen around the neck-line of nearly all the best black dresses—sometimes, by lingerie that seems incorporated in the dress and, sometimes, by draped and encrusted yokes. White-and-black mixtures are as good in silks as in woollens, whether derived through prints or through weave and always appear as white on black or as black on white—no longer merging into tones of grey. (Continued on page 172)



DEMEYER

JOY

When are you most alive?...In your moments of joy. • In the lovely enchantment you knew as a child...the spiral, bubbling thing which made you leap and run in the wind and laugh without reason. • In the bright magic of love, kindling you wholly alive. • In the exaltation which comes from work well-done. • These are the moments which stretch up out of the level of your days like mountain peaks and are more significant to your life than years of ordinary existence. • Joy of being. Joy of doing. • You may achieve all things you set your heart upon, but if you walk your way joylessly, without delight, you live only on the edge of life. • For however little we know of life...what it is, what it is for...this we have learned...that it is better to conquer imperfection, not with strain and despair, but with a joyous courage.

It is inevitable that Elizabeth Arden, who has devoted her life to the creation of beauty where beauty was not, who has brought joy into the lives of thousands of women, should be the first to distil a perfume so buoyant that only to catch a breath of it lifts your mood into sparkling delight. La Joie d'Elizabeth...the perfume of delight. • As revery is the aftermath of Joy, so Miss Arden's fragrance of dreams follows "La Joie." It is called "Le Reve." You will be captivated by it!

ELIZABETH ARDEN

NEW YORK: 691 Fifth Avenue • PARIS: 2 rue de la Paix • LONDON: 25 Old Bond Street • BERLIN, W: Lennéstr. 5

© Elizabeth Arden, 1930

Seeing it in the Hosiery Section of the best shops everywhere** you naturally associate Silk-Eze with washing silk stockings. But that is just one of the many uses for this remarkable powdered soap.

What else is it for besides
SILK STOCKINGS ▲ ▲
▲ ▲ A famous laboratory says it
is ideal for FINE WOOLENS

"The wool fibres were unchanged by laundering in Silk-Eze. The fabric was soft and fresh after drying at room temperature. Silk-Eze evidently is an ideal soap for laundering fine soft woolen fabrics because it does not leave the fibres harsh and dry. The luster of the color showed no change. The softness of the wool fibers was the same as before laundering with Silk-Eze. Silk-Eze has soap properties which give woolens a soft, pliable condition of the yarns after repeated launderings. . . "

verbatim from the report of the Better Fabrics Testing Bureau, New York

A badly soiled colored sweater was used for the severe washing test

▲

It did not shrink

▲

It did not run or fade

You must try the only soap that actually replenishes the natural protective oil in wools and silks—your fine silk underwear and stockings, knit sportswear and baby woolens, will keep their new look so much longer.

4 *for* **$1**
where you buy your hosiery

** *in 900 leading stores such as*
Franklin Simon, New York; B. F. Dewees, Philadelphia; Hutzler Brothers, Baltimore; Gladding's, Providence; R. H. White's, Boston; Sage-Allen's, Hartford; B. Forman Co., Rochester; M. M. Cohn, Little Rock; The Andrea Co., Evansville; A. T. Lewis & Son, Denver; D. J. Healy Shop, Detroit; T. A. Chapman, Milwaukee; Thomas Kilpatrick, Omaha, etc.

▲ SILK-EZE CORP., 441 D Street, Boston, Mass.
▲ Gentlemen: It would be convenient for me if Silk-Eze were carried regularly at V4
▲ ..... (shop)
..... (address)
In the meantime would you be good enough to send me .....packages for which I enclose.....
Name .....
Street ..... City .....

•••PARIS SAYS—

Continued from page 170

WHEN IT COMES TO EVENING THERE IS NO MORE ARGUMENT ABOUT LENGTH

• Full, even length has it, whether right down to the floor for grand occasions or clearing the floor, just over the instep, for dancing and restaurant wear.

COMPETITION BETWEEN TWO SILHOUETTES

• Both agree, of course, about the full-length skirt, with even hemline and vertical fulness falling from a high point on the hips. One believes, however, that the long, straight line is the best, and the other believes that it is wise to interrupt the length.

• So we have a rather bashful, but very charming little peplum at Molyneux that only slightly alters the vertical feeling of the dress, and a bolder, diagonally placed and pleated peplum at Augustabernard. Lelong uses peplums and sometimes stiffens them with horsehair or through the use of semirigid failles.

• Straight, unbroken fulness, however, is not downed, and it pays tribute to its classic inspiration. One of the loveliest dresses, this season, is a pale blue crêpe romain at Chanel. This falls in heavy folds from a draped girdle with an encrusted bow in front. This designer has another interpretation of the unbroken skirt that she gains by a full, circular cut and expresses in lace and chiffon. Lanvin uses a restrained circular cut, resulting in a very beautiful skirt that is vertical when the wearer is still and that sways lightly about the feet with movement. Worth does a similar thing. Louiseboulanger attaches her skirts to short hip yokes by gathers, and Patou's vertical pleats and heavy folds suggest drapery in an effective way.

AS FOR EXCEPTIONS IN SILHOUETTES

• Louiseboulanger's spreading taffeta skirt is one exception, with bulky, semirigid fulness evenly distributed all around. And others have suggestions of bulk—such as some of her plain faille dresses gathered all around the waist. Chanel's delectable rose organdie, for another, has a spreading flare that starts somewhat lower on the hips. This is illustrated on page 69.

THE BEST TRAINS ARE IN ONE WITH THE SKIRT

• Trailing skirts, rather than trailing panels, are the newest version of the train. At Chéruit, a trailing point seems to be a continuation of the drapery that characterizes the dress, and Molyneux lets a white crêpe romain skirt sweep along the ground, beginning at the front of the sides. Patou and Maggy Rouff both show trains that are a logical evolution of the skirt, and Champcommunal has done wonderful things with full, circular cut that causes the skirt to sweep in soft folds to the ground in back. This is illustrated on page 36 in the March 29 issue.

DRAPERY OFTEN RESULTS IN BOWS

• Drapery sometimes takes an upward, instead of a downward line, and is then gathered up and confined by bows. Notice the Chéruit dress shown on page 87 of this issue and the double, draped hip yoke, by Molyneux, that ends in bows, shown on page 86. Augustabernard has an interesting new idea, where bows are concerned. She drapes strips of material over the bodice and hips and joins them just below the hips in partially encrusted knots—not bows—, letting the ends fall free to the hem.

THERE IS MUCH TO BE SAID FOR DÉCOLLETAGES

• But it is the story of the draped bodice all over again, and soft neck-lines, with a capuchin tendency, as one of the loveliest expressions. Patou has beautiful capuchin drapery around back décolletages. Talbot drapes a bodice and ties it up on one shoulder, and so does Cyber, in "Reine des Neiges." Some scarfs are cut in one with the bodice and draped around the décolletage. (Continued on page 174)

"Sweetheart gown" from Stein & Blaine, Inc.
Pendant necklace imported by Crichton & Co.
Complexion by Armand!

now—with skins more ravishing and styles more revealing . . .

ladies, look to your husbands!

Armand Cold Cream Powder, in your choice of becoming tints, $1. *Armand Cleansing Cream,* $1.25.

ARMAND

CLEANSING CREAM

COLD CREAM POWDER

© 1930 by The Armand Co., Inc.

WHO can turn their backs on the new evening fashions?

Your fair self emerging like a flower from the silk of your gown! What vision is so alluring—what charm so compelling to mankind! But Paris has made a very definite pronouncement about this new style trend.

With the new clothes, the new complexion!

Today your skin must be more warmly alive—more lusciously soft, more mellow and creamy in tone. The texture must be tempting—"touchable." And the one powder for this perfect finish is Armand's blend with the cold cream base!

The magic is in the consistency—and in the way you use this richer powder. No dabbing it on! You smooth the powder on a clean puff—then blend it, tone it, into the texture of the skin. Take time to do this thoroughly and Armand's will reward you by looking better and staying on hours longer than any powder you've ever known!

This is your all-day and evening beauty. At night, purge and refresh the pores with Armand Cleansing Cream.

You'll love its delicacy—the way it wipes away with no heavy film remaining. And it sends you to sleep wrapped in orange-blossom fragrance. Sold at beauty counters everywhere.

College life is hard *on Stockings*

but Dexdales wore 39.43% better at Radcliffe

Rushing to classes . . . walking or bicycling . . . dancing . . . always hurrying . . . campus life is hard on stockings!

So—we thought—if Dexdale "Silk-Sealed" Stockings resist a college girl's strenuous activity and please her captious taste—they really *are* better!

100 Radcliffe girls made the test. Each wore a mixed pair of one Dexdale "Silk-Sealed" and one ordinary stocking, day after day and washed them each night, until one of the two became unwearable.

Averaged, the results of the test showed that the "Silk-Sealed" Stockings *wore 39.43% longer.*

As for appearance—we quote from the records! "*Lovely!*" "*Beautifully sheer.*" "*Superior grade and quality.*"

"Silk-Sealing"—the new Dexdale process—adds greater beauty, longer wear to fine silk hosiery. "Sealing" smoothes and strengthens the threads . . . "pulled" threads and "runs" are fewer . . . colors become clear—texture exquisitely lustrous.

Your dealer has Dexdale "Silk-Sealed" Hosiery in all smart colors . . . from $1.25 to $3.00.

Dexdale

"Silk-Sealed" Hosiery

Send for the booklet "Dexdale goes to College." It tells the interesting story of the College Wear Tests and gives hints on wearing the new hosiery shades. Address Department C-2

DEXDALE HOSIERY MILLS · *Lansdale, Pa.*

···PARIS SAYS—

Continued from page 172

• Boleros still sway beneath a back décolletage, and Chanel, Lelong, and Molyneux throw fichu-capes across the shoulders of their lace and chiffon dresses.

• Lanvin fills in a décolletage with a tiny frill; Molyneux uses a frilled edge on many of his shoulder-straps, with printed chiffon dresses; and Irène Dana makes one shoulder-strap of spring-like chiffon flowers on a printed chiffon dress.

• Back décolletages are extreme.

FRINGE SWAYS GENTLY WITH THE MODE

• And seems very right. Maggy Rouff uses it to fill in the soft folds of a crêpe dress that arise from a deliberate crossing of the material high over the hips in front. Patou wraps a fringed shawl around the shoulders like a cape and lets the fringe blend with the fringe that drops from the beautifully draped hips of a fleurs de soie dress. Augustabernard uses fringe below her soft hip drapery.

NOT EVERY ONE CAN MAKE OR CAN WEAR A LONG EVENING WRAP

• It is difficult to make a long evening wrap without exaggerating proportions and without overemphasizing the sumptuous quality of the mode, but Vionnet has handled this difficult problem with beautiful results in a white chiffon and panne velvet cape that is nearly as long as the ankle-length skirt. Patou's evening coats extend into a point in back and echo the line of the trailing skirt, and Lenief shows evening coats that trail on the floor with the dress.

• The majority of evening wraps are short velvet capes and coats that swing free around the waist or are slightly longer and draped and wrapped by the wearer around the hips. Chanel shows nothing but very short, fitted, evening jackets in every vivid colour of cloth or velveteen.

ERMINE COATEES ARE THE MOST EXCITING FIND OF THE YEAR

• Patou's white ermine jacket, "Blancheur," drapes around the figure above the waist, and the bolero-like white ermine jacket from Molyneux swings free from the shoulders (both of these are illustrated in this issue, on page 88). Lelong has a white ermine jacket with a peplum flare, and Max shows a hip-length ermine coat that is collarless and crosses diagonally in front. A separate, narrow band of ermine can be tied around the neck, if you don't want your neck bare.

EVENING FABRICS FALL OR FLARE

• First come the always beloved flat crêpes, together with the new heavier transparent crêpes, dull and flat, as well. Chiffon still has many partisans for summer, especially the printed chiffons with light ground and pastel-flower prints. Thread lace is strongly favoured by several houses. Satin is there, but not as a shining star. Plain lamé gauze, also, is seen. Here and there, one finds some good tulle dresses. Louiseboulanger, Patou, and Chéruit bend faille and taffeta to their needs, and the results are lovely.

FASHION ADORES WHITE AND COLOURS THAT DISSOLVE INTO WHITE

• Evening colours are chosen chiefly from the palest pastel range, but white and black, used separately, stand out as the best. Then come the pale greens, beautifully chosen by Champcommunal, pale blues, pale pinks. Augustabernard backs a new, becoming, rosy mauvish-white. Reds and greens are strong at Lanvin, especially the latter, in all shades. Lelong holds to sapphire, grège, and dark green and uses corn-yellow to advantage. Chanel declines to choose and shows an equal preference for baby-pink and baby-blue.

You cannot feel it . . .

FOR THERE IS NOTHING BUT COLOR

on your lips

Miss Hope Hampton one of America's most brilliant stars of stage, screen and opera, says "Rouge Incarnat is delightful—I cannot feel it", and "it seems to last forever". Louis Philippe studying Miss Hampton's exquisite coloring. It is these color studies by the creator of Angelus that have perfected the wide variety of natural tints.

"The little Red Box' for lips and cheeks 75c

Angelus Rouge Incarnat Lipsticks $1.00

OF amazing smoothness, Angelus Rouge Incarnat leaves lovely color alone on lips and cheeks. Only by your added beauty do you know it is there, for you cannot feel it on your lips. There is no flaky residue, no drying or caking. Nine natural becoming tints to match your own coloring perfectly. Waterproof and indelible, Angelus Rouge Incarnat stays on the entire day. You may forget the color on your lips and cheeks—you know it will not change. "The Little Red Box" for lips and cheeks is slim and convenient. Slips into the flattest purse and seems to last forever. Also Angelus Rouge Incarnat Lipsticks.

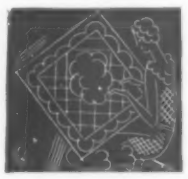
ANGELUS
Rouge Incarnat
"YOU CANNOT FEEL IT"

Angelus Lemon Cleansing Creme for removing make-up.

Eleanor Beard Inc.

Hand Quilted Things

For the house that's brightening up with fresh touches, or the summer home soon to be opened, Eleanor Beard has created many delightful new things—gay cotton Quilts, bright little Pillows, silken Coverlets, decorative Chaise covers. With their fine hand quilting done by skilled Kentucky needlewomen, these luxurious necessities combine old fashioned charm with smart, modern distinction.



The Eleanor Beard Applique Quilt, illustrated, is made of all sunfast gingham and launders perfectly.
(72" x 108" cut.) *All colors. $32.50*

STUDIO "HEDGELANDS" HARDINSBURG KY.

NEW YORK 519 Madison Ave · PASADENA 41 So. El Molino Ave · SAN FRANCISCO 609 Sutter Street · CHICAGO 671 N. Michigan Blvd · DETROIT 236 Book Bldg · SANTA BARBARA 24 de la Guerra Studios

Schultheis, Honolulu

GLAMOROUS HAWAII

HONOLULU is a chameleon city, changing its colour according to the direction from which one arrives. After the Orient, it seems a heavenly bit of home, with its broad, clean streets, stately houses in spacious gardens, and smart American shops. To arrivals from the Pacific coast, however, it seems as if the colourful and mysterious East had already been reached. Costumes of the Orient are seen everywhere. Koreans in their high-waisted, pleated skirts, Japanese women in trim kimonos and gay obis, Chinese in black trousers with jade in their hair, Filipinas with huge gauzy butterfly sleeves.

Whatever one comes seeking in Hawaii, that shall be found, whether it be glamorous romance, exotic colour, strange peoples, adventurous sport, or merely utter rest in luxurious surroundings.

After four to six days of progress through a world of blue, the islands, red and volcanic, rise early from a pastel sea. There is a persistent gentle breeze—the trades. Delightful, wonderful, incredible winds! They are never chill and never hot. And they are never absent during the trip until the boat is half-way back again to the mainland.

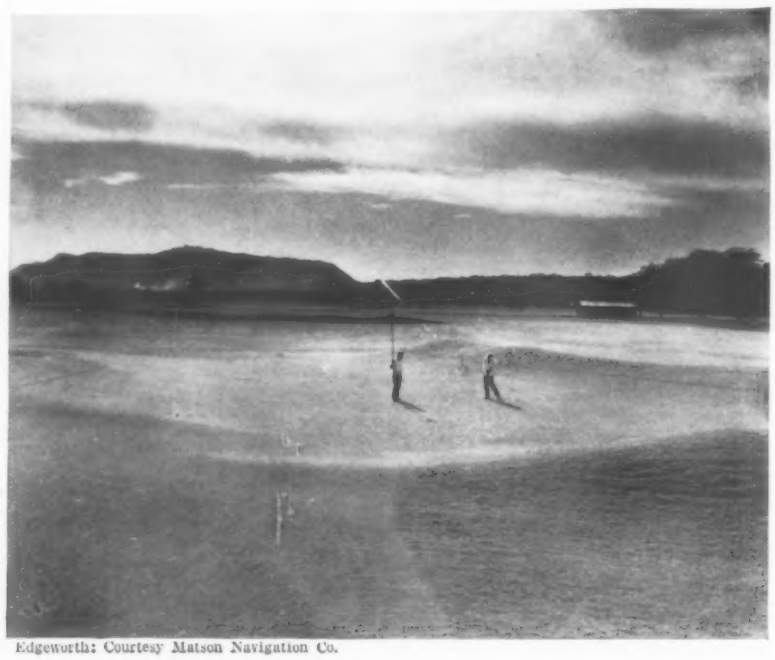
Every week end, the Pearl Harbour Yacht Club attracts a gay group for sailing before the famous trade-winds or for lunching on the lanai

Weather that is exactly right for days and weeks and years on end is a bit unbelievable; nevertheless, it is a fact. The vessel slips around Diamond Head, marking the end of Waikiki Beach, and Honolulu gleams white among its green trees. The mountains are sharp heaps, piercing through emerald and gold-green velvet. Slim diving boys play around the ship like frolicsome porpoises.

Music from a white-clad band greets the ship at the dock. Staid business men, who at home would balk at a single flower in the buttonhole, here submit to being garlanded like a winning race-horse. It is the first sign of that blithesome spirit of play that pervades all who set foot in these islands.

And there are so many ways to play in Hawaii!

The Hawaiian Islands are the first group of Oceanica, but are never so warm as the full tropics. On their white coral beaches, coconuts drop with a hollow thud; in the glare of noonday, the sea glows azure and the white surf murmurs far out over the reef. At night, the moon floods a lost blue valley, (Continued on page 178)



Edgeworth: Courtesy Matson Navigation Co.

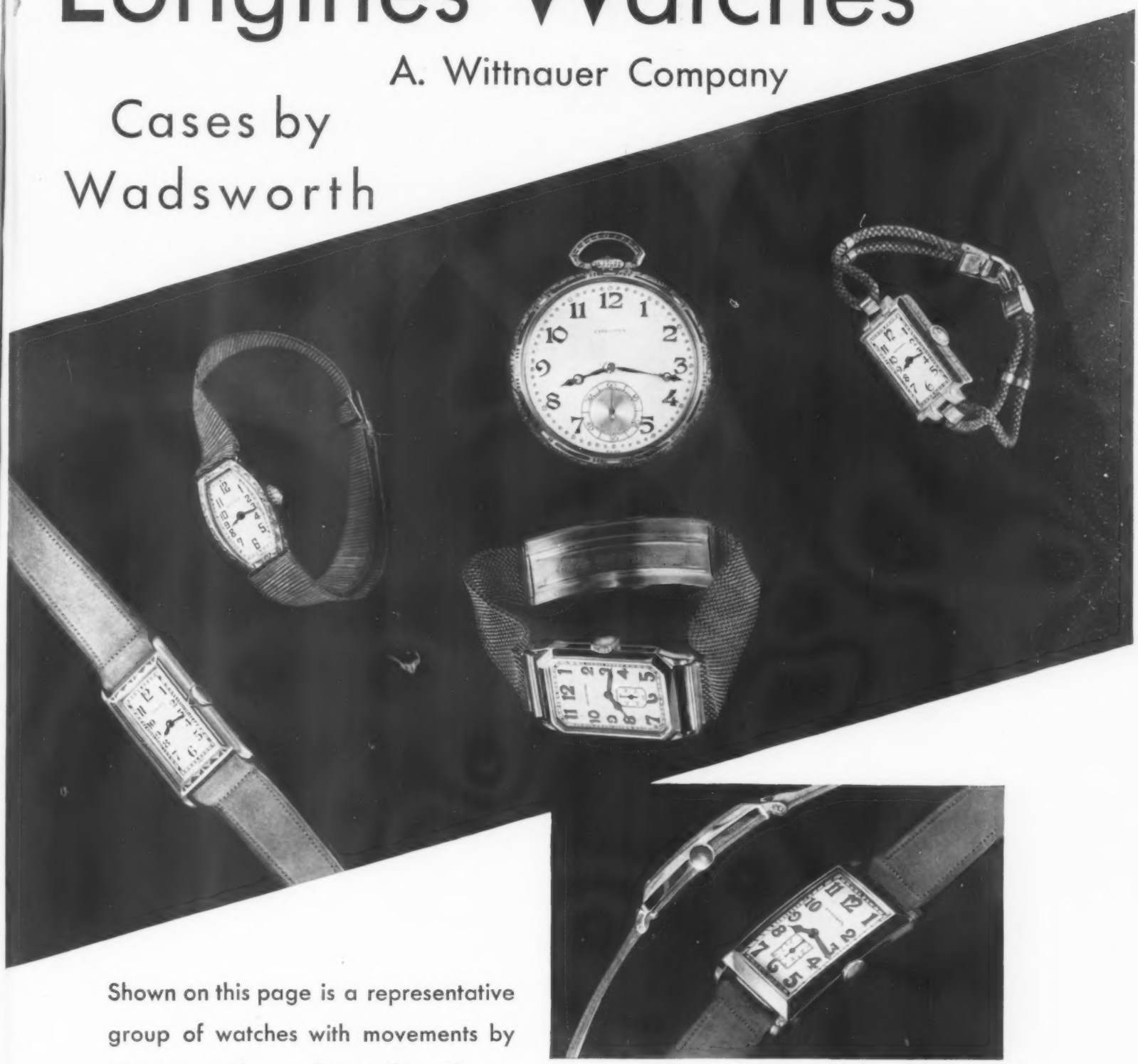
Hawaiian golf courses wind below brown lava cliffs and skirt jade-green bays, and solemn Oriental caddies will retrieve the lost balls

ADVERTISING PAGES OMITTED

Longines Watches

A. Wittnauer Company

Cases by Wadsworth



Shown on this page is a representative group of watches with movements by Longines and cases by Wadsworth.

Wadsworth Cases are sold to the makers and importers of good watches only. Therefore, one way to be sure of getting a good watch is to look for the name Wadsworth in the case.

THE WADSWORTH WATCH CASE COMPANY
Dayton, Ky., Opposite Cincinnati, Ohio
Case makers for the leading
watch movements

Wadsworth

WORKERS IN PRECIOUS METALS

20 West 57th Street

THE GODET AND OTHER EXPRESSIONS OF THE TAILORED SUIT MODE

TAILORED SUITS
$95 TO $395

Patou applies the godet flare with great chic to the jacket, the skirt and even the polka dot silk throw-scarf of this suit. It is but one of many versions of the tailored suit vogue presented by Bruck-Weiss.

Both the mannish tailored suits and the softer "dress-maker" types are featured in models of outstanding individuality.

S. K. S. News Service

GLAMOROUS HAWAII

(Continued from page 176)

and a ghostly lunar rainbow shimmers.

A luxurious hotel, the Royal Hawaiian, is set in an ancient grove of coconut-palms. Its pink walls ramble through emerald lawns and tropical gardens, where tree ferns, hibiscus, oleander, begonias, and bougainvillea riot in theatrical torrents of colour. In front is the famous beach of Waikiki, of white coral sand, lapped by gentle ripples of jade-green water.

Devotees of the sun-tan habit may become as dark as they wish. Perhaps, they will take a leaf from the Polynesians and rub perfumed coconut-oil on arms and shoulders, to acquire a tan and avoid painful burning. For those who would stay fair, there are huge gay umbrellas or hau-tree arbours to cast a shade on the sand.

The sun-bath invariably ends in a dip. The water, waist deep, is as quiet and warm as a great outdoor pool. The bottom slopes gently out for long distances, so that the most timid bather need have no fear. But for those who seek vigorous action, the quiet waters are rimmed a quarter mile away by the creaming lines of the Queen's surf, where the great Pacific rollers come tumultuously over the reef.

Late afternoon is one of the most popular bathing hours. As the glowing sun slides to the horizon, the sea turns to a casket of jewels and the clouds to a fiery glory. Drops of rose, beryl, and opal drip from the arms, and, turning to float in the chromatic medium, one seems to soar aloft in the very sunset itself.

A SPORT OF ANCIENT KINGS

Surf-riding is the unique sport of Waikiki, because here is the only spot of all the world where the waves come rolling in, just right. It is the ancient sport of Hawaiian kings, saved from oblivion by the founders of the Outrigger Canoe Club. Guest cards to this club may be easily secured by visitors. Good swimmers may take a board and try the sport for themselves, but more timid ones may get the same thrill in perfect safety in an outrigger canoe. Rows of these canoes rest on the beach before the club-house; they are hollowed and shaped from a single great koa log and painted orange and black. A curved outrigger, lashed to bow and stern, holds the canoe on a light, even keel in the roughest water.

Complete anglers may go torchlight fishing on a quiet, dark night or follow bronzed Filipinos in squid spearing off coral rocks

The steersman is a direct descendant of those marvellous mariners, the Polynesians, who first came to these islands in just such frail craft. They were also accustomed to make round trips in them to Tahiti—farther away than the mainland itself! The paddler is one of the "beach boys" of Waikiki. These boys act as swimming and surf-board instructors and, between dips, loaf on the sand, strum their ukuleles, sing the lingering songs of the islands, and, with a little urging, may be persuaded to give a hula.

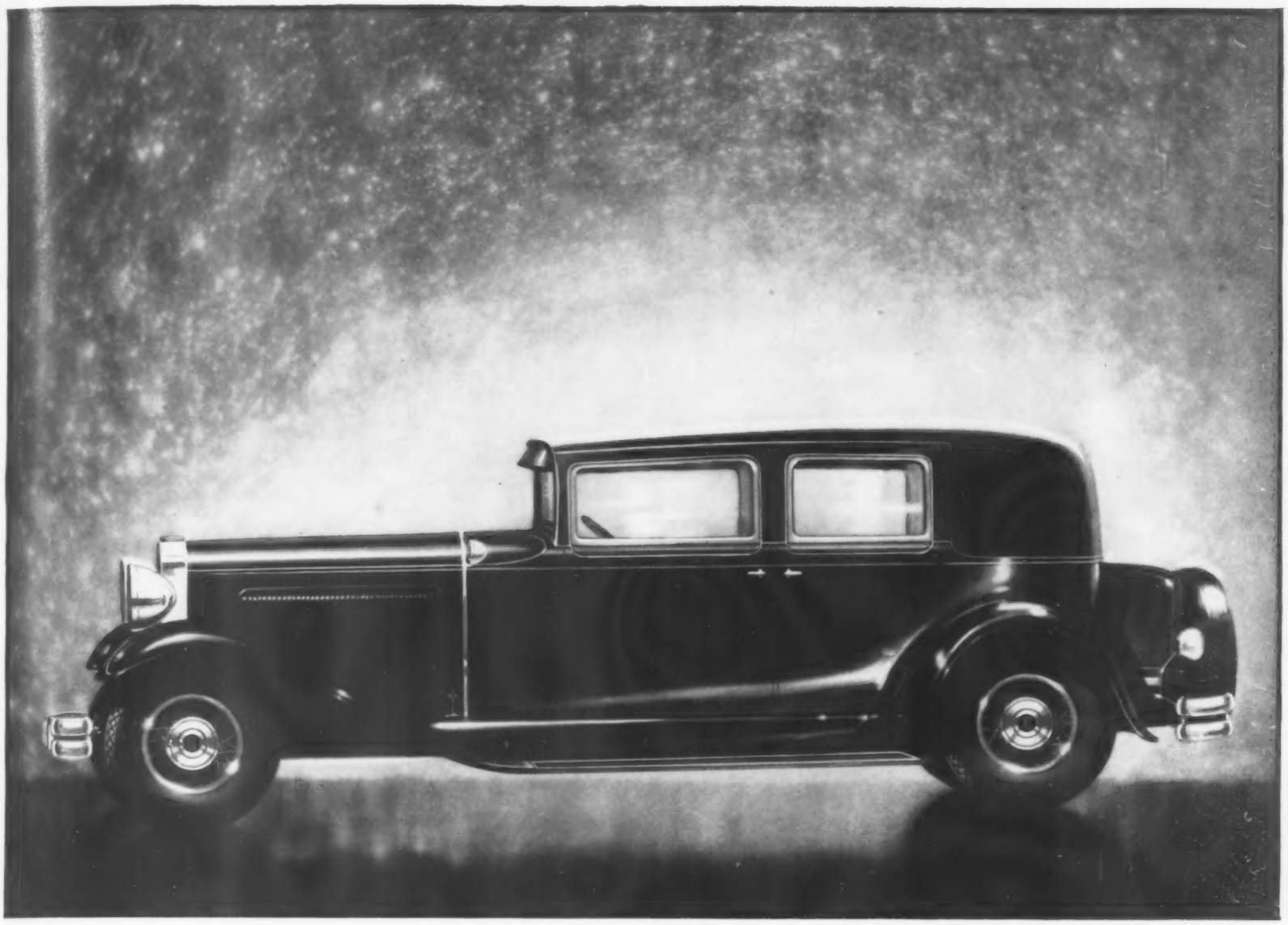
But it is out in the Queen's surf that they reincarnate the ancient gods of Polynesian mythology. Ensconced in the canoe, every one wields a paddle on the way to where the surf-board riders may be seen, clustered inside the reef. Each sits astride his polished board as if it were the bare back of an impatient sea-horse. Gay quips are called back and forth, while a weather eye is kept on the reef for the breaker high enough to carry all into shore.

TOBOGGANS OF WATER

It comes, looming like a great green glassy wall, its crest curling white, high overhead. Paddles fly like mad, as if in an attempt to escape the monster. The surf riders alongside flail the water with their arms. The slanted flank of the great wave reaches the canoe, tilts it sharply—momentum of wave and canoe merge, and the craft is flying shoreward, racing down the steep toboggan of the watery hillside, while, just astern, the hill itself crashes to a boiling chaos and seems to reach angry white arms for the escaping prey.

Eyes are shaken free of spray, and close beside the canoe is seen first one, then another, and then another surf rider leap to their feet and race beside the canoe down the perilous slide. Incredibly, they maintain their position on the leaping slippery boards that jerk and buck like wild broncos. Surely, here are gods—Maui and Kane and Hiku—risen for a brief instant from ancient enchantments.

Other South Sea features may be enjoyed. Torchlight fishing on a quiet, dark night, the glow from a smoking oil flare falling on the bare bronze shoulders of the guide, as he steps among the coral, seeking to spear squid. Or, one may attend a *hukilau*, or large na- (Continued on page 180)



LEADER OF LEADERS—THE EIGHT OF EIGHTS

THERE is only one Twin-Ignition-motored straight eight in the Nash price field. ¶ There is only one straight eight in the Nash field with a high-compression, valve-in-head, straight-eight motor. Only one with a 9-bearing, integrally counter-weighted, hollow-crankpin crankshaft. Only one with aluminum alloy connecting rods and pistons. And only one with a cable-operated system of brakes. ¶ Few have the convenience of Bijur Centralized Chassis lubrication. ¶ The Nash Twin-Ignition Eight also offers you the priceless protection of Duplate non-shatterable plate glass *at no extra cost*, in *all* windows, doors and windshields of *all* models. ¶ *It is simply impossible to duplicate Twin-Ignition Eight quality, value and attractiveness at the Twin-Ignition Eight price.* ¶ Here is a masterpiece of motordom, a leader of leaders, the eight of eights. Drive it and you will know it instantly!

(1762)

NASH "400"

TWIN-IGNITION EIGHT

Cadet blue . . .

and a cadet cape to throw back from one shoulder . . . A suit that saunters into Spring with more-than-military savoir faire.

NEW YORK
16 East 53rd Street
PHILADELPHIA
260 South 17th Street
CHICAGO
132 East Delaware Pl.
WATCH HILL
SOUTHAMPTON
BAR HARBOR
YORK HARBOR
PALM BEACH

Mrs. Franklin *inc.*

GLAMOROUS HAWAII

(Continued from page 178)

tive fishing party, where one helps to pull in the great net and thereby is traditionally entitled to a share of the catch.

This may be followed by a luau, or native feast, served at a long table covered with glossy ti leaves and heaped with fruit and flowers. The food is strange, but delicious. Pig cooked in the imu, or stone oven; fish that have been wrapped in ti leaves before following the pig onto the hot stones; chicken with taro tops; squid tasting like shrimp; coconut pudding. And always there are great bowls of poi. Many people find it not unpleasant, although it has been well compared in taste and appearance to sour wall-paper paste!

Afterward, there is gay hula dancing to lilting rhythms, the poignant sobbing of the steel guitar, and the harmony of blended young voices rising in the night. Graceful maidens wear swaying green skirts of shredded ti leaves and flower wreaths about their necks, brows, and bare ankles. Their hands are like pale, fragile flowers, unfolding exquisitely in the rhythms of the dance.

HIGH WAISTS HERE, TOO!

Older women dance, also, although plump from too many years of indulgence in poi. Their figures are draped in the voluminous, flowing folds of the missionary *holoku*, which, incredibly enough, is a direct inheritance from the slender consort of Napoleon. High-waisted Empire styles were in vogue when the first missionary ladies arrived in the islands, over a hundred years ago, and the *holoku* has survived as an island interpretation of those modes.

The descendants of these same early comers from New England to-day form an American aristocracy that is as charming and sophisticated as any on earth. Most mainlanders do not realize that Hawaii is not new and raw, like the West, but settled and developed. Children in the oldest school had great-grandparents in the same institution; in the days of the California gold-rush, young San Franciscans were sent to Hawaii to be educated.

Sons of the missionaries turned the island waste-lands into vast, rolling seas of cane and pineapples. To-day, there is wealth and leisure, a generous, open-handed, paternalistic life that reminds one in many ways of accounts of life in the ante-bellum South. The people travel widely and know their New York and Paris familiarly. At home, sports and social recreations play a large part in their lives.

Visitors arriving with letters to island people discover that hospitality is still a vital tradition. The newcomer is met with leis, entertained in spacious homes, fêted in brilliant gardens, and taken to their hosts' numerous country, mountain, and seashore places outside the city.

Polo is a favourite sport, with teams from the various islands and from the army competing in tournaments. Guests of the Polo Club may secure riding-horses for trips along beach and canyon trails.

The Pearl Harbour Yacht Club is a favourite rendezvous practically every week-end in the year. "Star" boats and eighteen-footers glide over the quiet waters of the harbour before the steady trade-winds and sometimes try the boisterous waters outside the harbour. Lunch time finds a gay group gathered on the club-house lanai for luncheon al fresco.

Tennis has its devotees, who play on courts, the back-stops of which are solid curtains of flowers. Sporty golf courses dot the islands, winding below brown lava cliffs or skirting a jade-green bay. The caddy is a solemn Oriental youngster, who says never a word, but will plunge neck-deep into a water hazard to retrieve a lost ball. Tea afterwards on a cool lanai is served by a pattering Japanese maid in a colourful kimono and obi. The inevitable rainbow arches overhead, and the sun glitters on minute droplets, drifting slowly down like snow—Hawaii's famed liquid sunshine.

Motoring is a major sport, with excellent roads to many points of interest. The trip around the island leads past miles of sugar-cane, with the occasional stack of the mill towering in the distance. A stop is made before one of "Jim" Dole's pineapple fields for a drink of ice-cold pineapple-juice served from a flower-bowered hut. The road leads past tiny, terraced rice-fields and gleaming taro patches, where the water-buffalo pulls a plow. A stop is made again at Schofield Barracks, the largest army post belonging to the United States. Enchanting views of azure coast-lines contrast with perpendicular palis, or cliffs, which have a fantastic quality, like painted stage scenery.

For those who fly, a commercial airport provides ships and pilots. From a plane, the island of Oahu may be seen spread out below like a map, the ocean spreading, limitless, to the circular horizon. Blue smudges indicate other islands of the group, which may be reached by air transport if desired.

No trip would be complete without a trip to Kauai, nicknamed "The Garden Isle" from its beauty, to Maui and Hawaii. On Maui is Haleakala, the largest crater on earth, approaching those of the moon in magnitude and desolation. Guides and horses may be secured for a three-day trip to the summit and through the crater. On the "Big Island" of Hawaii is the often-active crater of Kilauea, a tame volcano that confines its spectacular reappearances to a single great pit in the centre of the crater floor. A modern hotel is perched on the outer rim of the crater, and an auto road leads across the bottom to the fire pit. One can peep over the edge of the pit, as from the gallery of a theatre, to observe the show beneath.

WHERE THE EAST BEGINS

South Sea island and modern amenities, sports and marvellous scenery—Hawaii offers beside these one other fascinating phase, the colour and mystery of the Orient. The islands are stepping-stones between North America and Asia, where the West ends and the East begins. Oriental races make up a large percentage of the population, and the older generations cling to the old customs.

Behind the broad avenues are narrow, twisting lanes, with overhanging balconies painted red and yellow. Gay lanterns swing. An open shop door pours forth strange odours, and there is a gleam of tinsel and scarlet wrappings about tea and ginger. Shopping in the Oriental stores is a joy.

At night, perhaps a visit to the Oriental theatres, with dinner beforehand of Japanese *suki-yaki*, a species of delicious stew, cooked on the table over a charcoal brazier. The guests, clad in kimonos and with their shoes left outside the door, squat around the table, which is only six inches high, and try their skill with chop-sticks. Afterwards, they go to the movie house, marked by gay perpendicular banners fluttering (Continued on page 188)

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WHAT THEY READ

BY DAVID CORT

OCCASIONALLY—very—, one comes across a story whose value has comparatively little to do with literary values, significance, morals, or what you like, but is guaranteed a ripe old age simply as a story. Such are "The Three Musketeers," "Twenty Thousand Leagues Under the Sea," "Gulliver's Travels," almost everything Scott ever wrote—you get the idea. Such, right in our hand, is Philip Wylie's "GLADIATOR" (*Alfred A. Knopf*). Judging from the publicity, the publishers hardly know the book is on their list, but somebody will tell them pretty soon. It is our modest opinion that this little book—it's rather short, perhaps one hundred and eighty pages—will be read one hundred years from to-day by as many people as will read it in 1930; and we hold to it for none of the reasons advanced by critics for the three hundred and forty-five other books of the season that are scheduled for immortality. "GLADIATOR" will continue to get read for utterly unpretentious, hard-boiled reasons. The fact is simply that there aren't enough good stories in the world's repertory, and the world can't afford to pass up a good one. The average reading public is no fool, it arrives at its own ends slowly but certainly, and it is bound to get a good grip on this latest three-star beauty and hold on for a long while.

The idea of the book, told baldly, will antagonize some readers by its essential, necessary extravagance. It is an extravagant book, a flamboyant, impudent, fabulous book. The story begins with a science professor in a small Western college town who has had the idea that it may be possible to give men the strength that enables an ant to carry a load two hundred times its weight and a grasshopper to leap two hundred times its own length. He is past middle age when, one day, he hurries home to his study and his strapping bully of a wife with the first new idea he has had in fifteen years. He begins a new series of experiments, and, presently, he breeds tadpoles that rip right through fish bowls and leap up to the ceiling; he breeds a cat that jumps forty feet into the air, kills cows, and tears down walls; and, finally, he tries it on his pregnant wife, and she gives birth to a son who can stand on one hand at the age of ten days.

And we're off. The point is that the growing child is one thousand times as strong as the ordinary human being, and nobody likes it. The mother is terrified at first, more by the sacrilege that her husband has committed against the ordered way of Nature than by any personal fright. The father waits and watches the development of the result of his experiment. When the child is still under ten, he is standing by when a two-ton load falls on a man and pins him, still conscious, to the ground. Men run, try to lift the load and free the man, struggle impotently. The little boy sidles up, with one heave raises two tons; the man is pulled out. He expects amazement, but he hopes for thanks and congratulations. One of the men finally notices him and tells him to run along before he gets hurt. He realizes that his contribution has gone unnoticed, unevaluated. In a fit of temper, another time, he hits a big boy who has pestered and bullied him unmercifully, and the other is hurled ten yards by the blow and knocked unconscious. People half disbelieve the evidence of their senses, but they feel the presence of something diabolic and inhuman. The boy realizes that if, as a normal human being, he had fought to the limit of his strength and just succeeded in beating the bigger boy, he would now be the school hero, but to do the thing effortlessly was to insult the strength and pride and sense of proportion of all right-thinking children and men. He has been given the gift of practically limitless strength, he can leap vast distances into the air, he can hurl enormous weights for tremendous lengths, he can run over ground faster than an express train, he can knock down stone walls with one blow of his fist, and—otherwise, his own efforts would tear him to pieces—his resistance is equally terrific: a bullet can not make a dent in him, he hardly feels the blow of a club. But he has been born into a civilized world where several billion people have set an average size, strength, and habit of living. It is permissible to beat an established record, but not to snub it. There is, in short, no legitimate constructive use for so much concentrated strength. Alone in the middle of a forest, he discovers the terrible fulness of his strength, but he discovers, also, that, in his contacts with people, it is necessary to maintain an unceasing guard on himself, to trim and control his power, to act out a pantomime of finding feats difficult, before he can afford to call the job done.

He finds, also,—and Mr. Wylie intelligently covers the possibilities that would actually, in the impossible fact of such a man's living on the earth, confront him—that there is not a job he can do that challenges his strength and the accomplishment of which will give him the satisfaction of having done just a little more than he thought himself capable of. Everything to be done demands so infinitely less than he is capable of. He is, together with his strength, intelligent and sensitive. He perceives the meaning of his life, the significance of his potentialities, and the absoluteness of his tragedy. To this degree, he—and the book—become a parable of the destiny of genius, of the superman in a subworld. The parable is thoroughly carried out in its implications of the penalty of abnormality, however controlled by wisdom. No sort of hero is more sympathetic to the reader, and the reader is subtly (and self-flatteringly) persuaded to identify himself with the hero. For a little while, one, too, is omnipotent, one's problems are enormous rather than petty, one is immune to the little misfortunes, embarrassments, and neuroses of normal humanity, and one is sincerely desirous of solving this peculiarly difficult impasse of the "gladiator."

The impasse is duplicated in a dozen ways in as many walks of life. In college, he naturally goes out for football, and his careless miracles leave the coaches in a state of hysterical delirium. (Incidentally, the figure of the head coach is a particularly well-drawn one. He senses, despite the hero's reserve, that this isn't the usual sort of good athlete, looks up his history, and is one of three men, the father and a scientist being the other two, who surprise and understand the secret of the man.) In the War, in politics, in the steel mills, everywhere, he is a failure, as he considers, because he has not fulfilled to the furthermost the obligations of his power. There is no waste flesh on the narrative; it, too, is lean and powerful, and one pursues the amazing and credible story to its end, dissatisfied only that it has come so soon. Given the idea, any one may (Continued on page 184)

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WHAT THEY READ

(Continued from page 182)

conceive of what may be done with it. This could, of course, be one of the six greatest stories in the language, it could be the most terrible satire, the most awful tragedy, the highest comedy. It is none of these, but it is one swell job, and it would be idiotic to criticize on the basis of what Goethe or James Joyce might have done with it. Mr. Wylie has written books before, reviewed in this column, and they have been able and amusing books, though deficient in anything except sheer spleen that might endow them with more than the average life of an average novel. With "GLADIATOR," however, it seems to this reader that Mr. Wylie has shown himself what he can do; like his latest hero, he has learned his powers, and he can, legitimately, trim his abilities or give them full play. We earnestly pray that it will be his pleasure to do and to continue to do the latter.

POETRY

We aren't, ordinarily, a member of the poetry *claque*, but, "DEEP SOUTH" (*Farrar and Rinehart*), a book of poems, by Carl Carmer, is another matter. Mr. Carmer has gone to work on the gallantry, bigotry, and legends of the far Southern hills, he has written in the informal periods of folk-lore, and he gives you in one short book more solid wallops than you deserve for your money. They say that he has caught the authentic colour and sound of the "deep South," but we wouldn't know about that. The point is that his scene and his people are full-bodied, rich with inexplicit things, having a life outside the book and only coming into it by chance for a dramatic moment. A few of the poems are rhymed, probably renditions of folk-songs: "The Ballad of Forked Branch," "Ballad of Steve Renfroe." But, in all of them, the form and wording are subverted to the immense subject-matter, the window-dressing of the usual "poetry" is omitted in favour of the interior meaning. The poems become short stories, making use of the inflection, implications, and continuing echo of good poetry, but making not one unwarranted pretension.

Parenthetically, we fail to understand why the semihumorous ones were put first in the volume, they are considerably the least effective, though they make the up-grade towards the serious poems of the middle and end the more exciting: "Night Rider," "Uncle's Turkeys," "Woods Secret," "Jackson's Gap," and "Alabama Twilight." Others may decide whether this is bad, good, or great poetry, but we are qualified, all by ourself, to decide that it is good reading. We absolutely guarantee a round dozen of moments incomparable to any of the ordinary æsthetic satisfactions to be gotten from a modern novel.

SANE DISCUSSIONS

"SINCERITY," by John Erskine (*Bobbs-Merrill Company*), is the work of the author—remember?—of "Helen of Troy," "Adam and Eve," *et al.* The story involves a woman novelist and her husband. Mrs. A. writes an article in a Culture-Gazette on the limiting influence of any marriage, even the happiest, but she writes it under a nom de plume. What is her surprise on getting a letter from her husband, Mr. A., telling the author of the article how right she is and how delighted he would be if he might take her to lunch. She oh-my's a little and enlists a girl-friend, who accepts Mr. A.'s lunch and complaints, the latter, at least, being retailed at once to Mrs. A., who is lying in wait offstage. Well, Mr. A. and the girl-friend eventually coalesce as Mr. and Mrs. A., though without sanctions. And the legitimate Mrs. A., having given a temporary sanction, goes off to Europe to lead the good life. Years later, she comes back and, after a few rousing discussions about morals, designed to be read aloud at the weekly meeting of Discussion Groups over this good land of America, the book ends.

In spite of the evidence this story would seem to convey, Professor Erskine is really not a fool. He is a smart, often rather wise, gentleman. He has grown into middle age without losing the gift of intellectual impudence, and he has acquired the profitable gift of being impudent in a way that middle-aged ladies adore. His impudence is probably not intended for the adoration of the matrons, and it is no crime of his if it gets it. He has, also, the invaluable trick of endowing his conclusions, however modestly arrived at, with a pontifical authority by virtue of the usual university *ex cathedrâ* manner and idiom. He is a snob, since he continues in all his relations to be the teacher. And, he must, by this time, be pretty well-to-do. None of these things goes more than half-way to prove him a humbug. But, when he writes so trivial a book as this, so soft and earnest in its sincerities, so mawkish in its admonitions, and writes it, not for money or applause, but presumably because he believes in it, we may conclude that he is through.

MORE WAR

Not so spectacular as the other war books, but adding to the inevitable themes of horror and waste a genuine feeling and poetry, is Henry Williamson's "THE WET FLANDERS PLAIN" (*E. P. Dutton and Company, Inc.*). The first book of Williamson's we ever read was "Tarka the Otter," a book that received a sort of fame in England by inspiring one of the funniest parodies of an animal book ever printed. But, however funny the parody, the book itself was an example of an almost extinct species: an authentic and reasonable and beautiful recording of the life of an animal. That story and that otter are as clear in this mind to-day as they were then, and, having survived in a crowded competition so long, they will probably survive for a good deal longer. Williamson is himself an example of an almost extinct species: the sort of writer who does not rush into print merely to satisfy a demand. Our guess would be that "THE WET FLANDERS PLAIN" had been turned down by many a publisher for many a year, as being altogether unpopular and unmarketable, and dug up half-apologetically to take advantage of the current war furore.

It is, anyway, completely out of the vein of the other war books, a slow and indirect memory of the War. The author writes of Ypres, where insane nations struggled in a death-grapple, now a quiet, half-English town. He walks among the creeper-grown ruins, watching the swallows and listening to the sounds of evening. The little town goes buzzing pleasantly along in the unceasing business of living, and the lone man lives among old ghosts. He has seen such and such happen here and here, and it has a still fiercer reality for (Continued on page 186)

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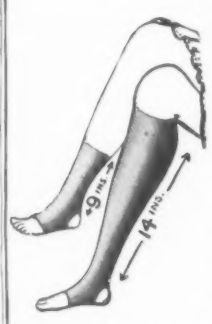

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WHAT THEY READ

(Continued from page 184)

him than the fact of the energetic little town with its unchastened evidences of reconstruction. Man has rebuilt, and Nature has covered over, but the insupportable truth for Mr. Williamson is the appalling waste of war. However many years go by, however complete the rehabilitation of nations and men, even though war may have seemed to work toward the heightening of civilization, Mr. Williamson presents the waste of war as the one fact that can not be forgotten or circumvented. The delicacy and reserve of this book, added to its power and vehemence, make it one of the most telling of all indictments.

RUDY YOU KNOW

Why we attempt to review Rudy Vallée's literary effort, we can't imagine. The name and publisher escape us, but you can get it at any bookstore by mentioning the author's name. The fraction we read, however, indicates that it is one of the most remarkable documents of the day. The last straw is to discover that Rudy Vallée is literate. No ghost-writer laid profane hands, say the publishers, on this testament. He thought it all up himself, and he worked out the syntax of all his own sentences. To an absolute uninitiate, the book would be harmless enough, though a little puzzling. Mr. Vallée protests that his success has not been due in any degree to luck. He identifies himself, almost at once, with Mr. Thomas Edison by insisting that work and hard work has been the key to his present prosperity. To hear him tell it, he used a searching intelligence, an indomitable will, and an enormous industry to analyse the orchestra-market, to deduce exactly what the public wanted, to discover that they weren't getting it, and then to develop, by an elaborate course of trial and error, the supply for that demand.

Of course, he admits that genius helped him a little. He doesn't guarantee that any other young man to go to the University of Maine, to transfer to Yale, to use curly hair and a whispering tenor, could duplicate his success. There is that inexpressible *je ne sais quoi*, that ineffable something, that has capped the climax for Mr. Vallée. He proceeds to dismember, to rationalize and to analyse, to separate into a long series of moves, to plot an inspired campaign, all this for the simple phenomenon that he and his orchestra are very popular. He does it, however, with a persuasive earnestness; his prose style, like his voice, is subdued and genteel; he is never for a moment the least bit vehement or common, except to urge one of the Eternal Verities. But all the detail fades in the face of the fact that this man has actually added insult to injury, he has written a book.

A GOOD BOOK

As solid compensation for reading as any one could want is offered by Jean-Richard Bloch's "— & CO." (*Simon and Schuster*). This importation, translated by C. K. Scott-Moncrieff and with an introduction by Romain Rolland, tells the story of the Simler family, Jews who have gone into business in France. It is a story of several generations, purporting to show the material and moral graph of the family. The Simlers began as members of a harried and indomitable race. They become increasingly successful through the generations, and their efforts are further and further consolidated in the family enterprise. But the author shows also the loss of their independence, the penalty they pay for being men of property. There is, occasionally, one who attempts to make his own choices, to go his own way, but the massed prejudice of the family eventually ruins him. It is a relentless progression of outward affluence and interior degeneration. The book is good solid fare, full of excellent characterization and incident.

ADVENTURER

"COLUMBUS: DON QUIXOTE OF THE SEAS," by Jacob Wasserman (*Little, Brown and Company*), is an agreeable transcription of the well-thumbed material already known about one of the most extraordinary men who ever lived. Somehow, we think of Columbus as comparably the same type of man as Washington, and it excites an authentic sort of patriotism to reflect that these two men, both animated by the best sort of materialism and both supported by the most unvanquishable sort of character, are the two points on which the straight line of America might have been fixed. Columbus has been made such a stock figure by the text-books that it has become the fashion to snub him. Somebody had to discover America soon or late—, and what if it happened to be Columbus? Scholars had been fairly certain for a long time that the world was round—or something like round—, and Columbus merely acted on the suggestion. Mr. Ralph Barton once wrote a very witty account of the relations between Isabella and the comedian-geographer, Columbus, a rolling farce of the Italian with big calves and the pious, suppressed Queen. It was extremely funny, but it would be lamentable if horseplay of this sort managed to stick in people's minds to the exclusion of the probable facts. Wasserman devotes his considerable talents to a recapitulation of the facts, though he superimposes a thesis (the Quixote thesis) which you may take or leave, as you like. He shows Columbus as supremely the Man with a Purpose, everything eliminated from him but the Purpose, all his power and abilities concentrated and canalized into the Purpose. He did everything and anything, bullied and wheedled, propagandized his followers with falsely cheerful accounts of progress, but never for a moment deceived himself. He was physically a versatile and powerful man, quick and decisive of movement. He would have been thoroughly at home among the Englishmen of Elizabeth's reign, those brilliant, cruel men of the Renaissance. As one of the rare men who will always struggle to extend the frontiers of mankind's knowledge, he is one of a small company. Even more, he is extraordinary as one of the smaller class of men who are willing and able to thrust themselves into space supported by nothing more than an idea.

MAHATMA GANDHI

It is a fair and pleasant thing that Americans and Occidentals generally will now have an opportunity to correct the bigoted misapprehensions conveyed by such books as Katherine Mayo's "Mother India" with a true picture of India and India's greatest man: "MAHATMA GANDHI'S IDEAS," by C. F. Andrews (*Macmillan Company*). Certainly, and quite reasonably, Occidentals will not approve *in toto* of Hindu ethics and methods or of Gandhi's policies, but, at least, we have here a com- (Continued on page 188)

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GLAMOROUS HAWAII

(Continued from page 180)

from bamboo poles. Inside, Japanese-made films are shown, accompanied by lusty dialogue from a leather-lunged narrator. The Japanese devised their own variety of "talkie" long ago.

Or, perhaps, it will be a Chinese evening, starting in a chop-suey house. Plebeian chop-suey may be supplanted by a nine-course mandarin dinner, including bird's-nest soup, chicken and mushrooms, abalone, melon stuffed with steamed duck. The whine of a flute and the rattle and clang of gongs come from the Chinese theatre. On the stage, gorgeously clad actors strut interminable classic drama from dusk to midnight, and the "invisible" property men add unconscious humour.

Other evenings offer other diversions. From the sunset dip, one emerges as fresh and energetic as in the morning, to hurry and dress for dinner. Dances in Hawaii have the dash and colour always introduced by the military. A stroll into the moonlight along the beach follows a dance or two. Magic and enchantment are rampant in the world. The great golden ball lights the bottom of the ocean near shore, so that the black seaweed can be seen swinging. Angular shadows fall from silhouetted palm-trees, jasmin scents the night-air, and music, achingly sweet and haunting, drifts down the breeze. Anything could happen.

LORAINE E. KUCK

WHAT THEY READ

(Continued from page 186)

plete and true description of what they are and why they are. Mr. Andrews knows Gandhi well and is, surprisingly, a Westerner fighting for Eastern standards. He is competent both to understand with sympathy the East and to tell the West about it. Some of the items in Gandhi's credo will ring strangely on Occidental ears, for example: "If you live in Madras, and a man comes from Bombay and offers you wares, you are not justified in supporting the Bombay merchant so long as you have got a merchant at your very door, born and bred in Madras." This is pretty drastic, but it sounds a little like the "Patronize Your Neighbourhood Druggist" slogans. However, Gandhi goes on: "In your village, you are bound to support your village barber to the exclusion of the finished barber who may come to you from Madras." Taboos of this kind are obviously crippling to all initiative and invention, in the Western sense of progress. They constitute practically a renunciation of all Western standards of progress. But that should be all right with us. The case against Progress has been rehearsed too often for us to recapitulate it. But it is profoundly interesting that Gandhi has shrewdly attacked the cause of progress by undermining its economic basis with such taboos as the above. Gandhi himself is one of the very few indubitably great men living to-day, a man with an impressive ascetic and religious life, by his example commanding an absolute fealty from millions of people. If fifty million Frenchmen can't be wrong, what a climax of rightness three hundred million Indians must command.

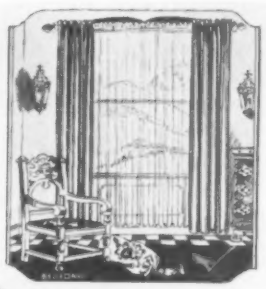
FUN IN WAR TIME

"THE GOOD SOLDIER: SCHWEIK" by Jaroslav Hasek (*Doubleday, Doran and Company, Inc.*) is a foreign importation in the war-story line. It is quite unlike any of the others and deserves to be widely read for its cheerfulness, humility, and general good humour. The central character is an idiot or a half-wit or a genius, one is never clear just which. He hears that Ferdinand was killed at Serajevo. He knows only two Ferdinands: one he eliminates at once, but the other is a street-sweeper, and he is very surprised to learn that this Ferdinand was an archduke all the time. The War mixes itself up in his mind with the Turks, and he supposes that, of course, France and Germany will help Austria fight the Turks. The War goes along for him, chiefly a pretty absurd and puzzling business, and he makes his own very good best of it. There are no revelations of brutality and sordidness in the conduct of the War, presented by the author. It is all good farce and, in its indirect way, excellent satire. Better comedy will not appear in book form this year, and it would be hard to find pleasanter reading in any year.

JAILBIRDS

"SHADOWS OF MEN" (*Doubleday, Doran and Company, Inc.*) by Jim Tully, the rough and tough boy from the University of Hard Knocks, is made up of tales of American prisons and prisoners. Mr. Tully has not lost his acute, though slightly meretricious knack of alternating the welling tear and the stiff uppercut. He is on the side of the jailbirds, of course, and he doesn't miss a chance. The stories are, as a matter of fact, extremely effective. Jim gets results every time, and it is only in retrospect that one is dissatisfied. There has been a fever of books about jail and several plays laid in the same locale, so that the characters who populate Mr. Tully's book are fairly familiar to us. The very fact that Mr. Tully is working this rich and guaranteed vein shows him to be no fool, even though he uncovers nothing new in it. And, indeed, his remarks on men and society are in a sentimental way altogether shrewd. For curio-reading, his book stands fairly high and can safely be recommended to the forewarned.

While we're on this theme, we might as well continue to W. R. Burnett's "IRON MAN" (*Dial Press, Inc.*), this one the story of a prize-fighter. Mr. Burnett makes lesser pretensions to art than does Mr. Tully, and he is chiefly preoccupied with writing a good, fast-moving, readable story. At that job, he is eminently successful. The central character is a decent, somewhat slow-witted boy who wants to play the game. But the game happens to be a dirty one, a complicated "racket" that has nothing to do with honour and good instincts, and the story becomes, in a secondary sense, the story of what happens to a man of conscience and integrity who has to play and tries to play a dishonourable game. People feed on him, swindle and bewilder him, and his story is at last a tragedy. It is an elegant story executed, whether naturally or imitatively one can not say, in the manner most widely known as belonging to Ernest Hemingway. The method is the perfect one for the sort of story it is, unobtrusive and transparent. "IRON MAN" rates well above "SHADOWS OF MEN" as entertainment



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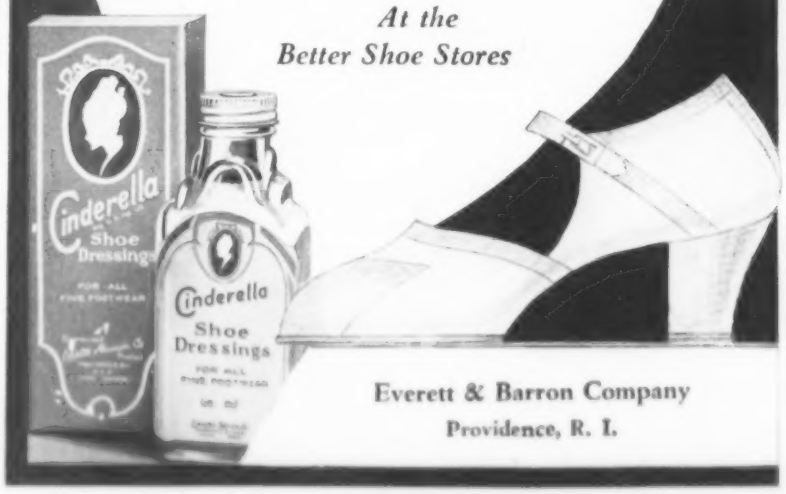

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A VISIT TO REBOUX, IN PARIS

(Continued from page 72)

Lucienne, once described in Vogue by the Princesse Bibesco as the remarkable "Fabienne," is not only a modiste. Before entering the realm of hats and these rooms of which she is now owner, Lucienne was an artist and a sculptress. She knows all about lines and "volume"; she adores the Greek and old classic statues. The nude, she says, teaches one right proportions. A hat, insists Lucienne, is not only worn by the head, but by the entire silhouette. A hat is only becoming when considered with the "whole" of a personality, and, by the whole, she means the woman's proportions from head to toe, her neckline, her brow, her forehead, her chin, her nose—and also her expression. For Lucienne, true to her first start, does not neglect art: painting, sculpture, music, books, plays and their settings, and, above all, Nature.

INSPIRATIONS

She travels through Europe, and her eye delights here in a beautiful portrait, there in a peasant's bonnet, further on in a vivid flower of perfect form, and at last in the *cliente* with a brow to inspire her. And this is the reason why so many charming faces come to Lucienne for the interpretation of "Parisian feeling." A word, a touch, a look hints that the hair might be dressed this way, a brooch fixed here or there, hats worn at this angle. Her presence is a constant suggestion. Not only *clientes*, but *premières*, her coworkers, are inspired by Lucienne's influence—and she stakes great hopes on her many disciples.

When, once upon a time, the modiste's back rooms were filled with cunning fingers, preparing pretty hats, which were, after all, ready-made, she was the one who declared she would cut, shape, and model felt or material to the "living form" and gift these hats with a definite character given by the creator's palms and, above all, her judgment. Lucienne's productions are the smart results of great sensitiveness, culture, the power of imagination—and a deep personal knowledge of technique and handicraft. Once upon a time, she loved close-fitting and rather strict little shapes. Now, she believes in a coming fashion of becoming, yet irregular and smart lines and angles. Women, she says, love to be framed. Nothing is prettier than a slight shadow cast over one eye, but, on the other hand, temples and slender necks are points to be admired. So Reboux's 1930 hats will be watched from right, from left, from back and front, and, like a woman's mind, will offer many a surprise.

NEW MODELS

Several of these hats are shown in this issue, in the sketches on page 72 and 73—hats with brims that dip and flare and flatter the wearer. They must be seen from all sides to be appreciated, for each side has its own particular note of chic. The large hat illustrated at the top of page 72 has its brim tilted up at the left side, and large, flat points of pink grosgrain peep out from under the drooping brim in back and are pulled through to spread over the crown. No less effective are the two large hats shown on page 73—one with an irregular right-side movement accented by a trimming of grosgrain ribbon in black, red, and green.

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